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ABSTRACT

The document presents an historical review of art and art education at Ohio State University from 1874-1944, discussing various philosophies of art, educational trends, and important personalities. The objective is to use trends and events at Ohio State as a microcosm of art and art education in the United States. Emphasizing the dual nature of art (art for its own sake and art as a vocation), the author considers art teachers and examines a variety of art educational practices, especially in relation to basic educational philosophies of the times. The document is presented in seven segments. The first segment covers 1874 to 1880, describing the background of the university and the first drawing instructor, Thomas Mathew. Events from 1880-1884 show the beginnings of teacher training and the creation of a Department of Art, which was part of the Engineering School. From 1884 to 1905, Joseph Bradford was responsible for an increase in space allocation, course distinction and proliferation, equipment purchase, and increase in faculty. The emphasis shifted to teacher education from 1905-1914, with the department moving to the College of Education. The period from 1914-1923 saw the movement of art from teacher preparation to a combination of emphases including a culturally-oriented fine arts concept. The sixth segment examines factors contributing to the formation of the School of Fine Arts in 1944, including growing specialization, lack of professionalism in the teacher training area, and a new philosophy of art. An epilogue outlines events leading to the College of the Arts being formed in 1968. (CK)

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THE CULTURED MIND THE SKILLFUL HAND: ART & ART EDUCATION AT THE OHIO STATE UNIVERSITY, 1874-1944

BY

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personalities from the 1920s on. Professor Will Rannells was kind enough to talk with me at length in his home about art at Ohio State. Professor John Herrick of Campus Planning provided plans and other helpful information about campus buildings. Professor James Pollard was gracious enough to talk with me at some length in his home and to tell me of certain helpful resource materials. Jerome Hausman, President of the Minneapolis College of Art & Design, allowed me insight into operations of the School of Fine & Applied Art at Ohio State. Several Ohio State alumni responded to my plea in the Ohio State Monthly for pictures, and to them thanks are due: Mr. John Anderson, Mrs. John H. Higgins, Mrs. Lyle Holcomb, Mr. and Mrs. Laylin, Elizabeth Walker Pruitt, Priscilla Rhiel, Mrs. Donald Taylor. In England, Geoffrey Langley, Reference Librarian at the Avon County Library, Bristol, deserves special thanks not only for his help in tracking down materials but also for taking time to make some of the excellent photographs included here. Mr. Francis Greenacre, Bristol City Museum & Art Gallery, arranged for me to see the collections of trade cards at the Blaise Castle House Museum. Mr. Harry Carter, Archivist, Oxford University Press, Oxford, did research on my behalf to discover pictures by William Mathews. The staff at Oxford University's Bodleian Library were most kind to me and patient as I wandered through their collections. For reading the manuscript and for the valuable suggestions he made, Dr. Franklin Ludden, Department of Art History, Ohio State, has my gratitude. Mrs. Brown typed manuscript from my very messy draft. How she managed so well I will never know. To her, many thanks for a fine job. Peggy Norris took many hours from summer sun and fun to proofread with me. She knows how deeply I appreciate her thoughtfulness. To others who helped and whose names I've inadvertently omitted, my apologies. Although all those named and others un-named aided me, for the facts and conclusions herein stated I must take full responsibility.

Ross A. Norris
Worthington, Ohio
1978

To see a world in a grain of sand
And heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour.

William Blake's
Auguries of Innocence

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PROLOGUE : A TIME OF TRANSITION

There must have been something in the air at the time, for this project was started just before the release of Roots. When it was begun, the objective was only to assemble a group of photographs about art education at Ohio State. The collecting of photographs was guided by a simple curiosity, a naive question; How did art education come to be at the Ohio State University? But as the fellow says, It depends on what you mean by the word. What did the term "art education" mean? As photographs were assembled from the Ohio State University Photoarchives' excellent collection, some things began to emerge as art education which otherwise I might not have considered to be that. I began to wonder then whether the question guiding my picture collecting activity should have been put a different way. At the time, however, I was not sure what question to ask.

Then, I ran into an obstacle. There seemed to be no pictures of the first drawing instructor at Ohio State, and only one photo showing a few things which might have been done by him. My original question was lost in a consuming challenge to discover something, anything, about elusive Thomas Mathew. The search took me to England. Finding out about Mr. Mathew there showed me that without discussing art I could not really begin to talk about art education. Now, rather than simply to find pictures, I had to rummage through other kinds of documents. Concurrently, my original intention to assemble a photo album was modified; pictures became illustrative supplements to the text. Gradually, as these two things began to happen my aim shifted to writing a more or less complete, illustrated history of art and art education at Ohio State. A pebble thrown in the pond yielded ripples.

It must seem a rather foolish admission; that to talk about art education I "discovered" the necessity of speaking about art. But, you see, it was at precisely this point that a confusion (my own, at least) about the nature of art education emerged. Was Thomas Mathew an art educator? If he were, then I had to discuss him. But I couldn't know until I had looked into his life. Doing that began to complicate matters even more because I found out he was as much a business man as an artist and, perhaps, an art educator. At the time this fact was discovered, the question which originally guided my search had to change. Then I needed to know in what way, if any, business was relevant to the study. In turn, this led me to explore the educational philosophy of the University and its formation as a political entity. Ripples on the pond widened.

Discovering the particular marriage between liberal and vocational education at Ohio State was a key to guide much of my study from that point on. But it brought me one step further; to another and final question. If art at Ohio State had to be the function of a balance between liberal and vocational education, when the College of The Arts was formed, why did art and art education become two separate departments? Was one liberal and the other vocationally oriented? In my own experience the distinction between these two subject matters in higher education was foreign. At the University of Wisconsin, my alma mater, the two areas of study are in one department. After this particular question had been asked, it seemed necessary to engage in the kind of discussion which, in an historical study, may be inappropriate. Rather than simply setting forth events as prescribed by the documentary evidence, the question requires - it demands - an explanation. In this study an explanation has been provided; it purports to explain how a college of art came to be at Ohio State, and why art and art education are two separate departments in it.

There are a few flies in the ointment, however. First, the astute reader may conclude that no real answer has been given to either of those questions. To that conclusion I would agree; but only in a certain measure. There are two points of contention. First, this study ends with a discussion of events in detail up to and including the formation in 1944 of a school of art - some twenty-four years shy of an art college's creation. Second, if there were no art college in 1944, its particular departmentalization could not be known. Yet, it is contended here that by 1944, the die had been cast. The inception of a college of art was a foregone conclusion; the principal determinant of departmentalization as it came to be, was the three conditions in their particular relation as set forth in the study. However, a detailed and definitive examination of what took place after 1944 would be necessary to either support or deny the hypothesis. That must be for someone else to carry out. This book is already long. Which leads me to a second fly in the ointment.

In giving an explanation for how art and art education came to be as they are in the college, I have gone the long way round. There are many inclusions which probably need not have been made if the objective were just to answer those two particular questions. However, as the other fellow says, It seemed like a good idea at the time. I could not for the life of me see how one might discuss the two departments coming to be distinct without making reference to art and art education otherwise. Matters like particular philosophies of art, teacher certification, art education associations, the day-to-day lives of certain faculty members, and more, all seem relevant to the task at hand. However, in defense of the scope of this book - which is about Ohio State - we have, I think, a picture of art education generally because we see what transpired at Ohio State. If this is true, then the book may be a history of art education in America. But, this leads me to the third fly.

The history of art education in America is a topic upon which few authors have spoken. Frederick Logan in the United States, and Stuart Macdonald in England both have done books on art education. With the exception of James P Haney's book published in 1908, these are the two histories of art education.[0] Macdonald's, while it does discuss politics of art in higher education, is more or less limited to English art education. Logan's, though it is of great value to understanding something about American art education in general, it does not deal with art in higher education to any great extent. We must remember that it probably has been mainly the normal schools, colleges, universities, and art academies and schools which produced the teachers who have taught art in America. At least, that is what one supposes. Understanding art in higher education, therefore, may be essential to interpreting whatever art education citizens of America have had at any one of several kinds of institutions; even other ones than public schools. The point here is, there is a paucity of information about the inception of art teaching in higher education; what art teaching has been like there, and its impact on American culture.

Lack of this kind of information has permitted some art educators to make glib claims about our field. For example, an old saw in art education is that because drawing was taught in America between, say, 1870 and 1907, art suffered. My own study leads me to believe this is utter nonsense. In turn, their mistaken belief has permitted a good many "studies" of children's drawing to be carried out with little, if any, important historical perspective; thus making conclusions from those studies tenuous, at best.

What is needed, I think, is an examination of the kind of art teaching in higher education which has prepared people to make art, and to teach about it, in a variety of American institutions. There is a certain perspective needed on art teaching in America which we do not currently have. This book purports to be a step in that direction. It suggests that there is a large job of work indeed that needs to be done, however. What has been the pattern of development in visual art at the level of higher education in America? Answer to that question cannot help but elucidate American culture more than it has been, one suspects.

With these aims and caveats in mind, let us look more specifically at some factors which governed this study; there are some definitions, assumptions and generalizations necessary to set forth, whose understanding should aid the reader in seeing the point of view from which this book has been written. What follows may not seem so diffuse in its aim if the reader keeps in mind that, ultimately, the concern here is with how the visual arts came to be as they are in the College of the Arts at the Ohio State University.

This book is about the teaching of art and it begins in the early 1870s when the Ohio State University began. The story centers on events at Ohio State, but is not limited to them because, naturally, a university is not a thing unto itself only. It is affected by and, in turn, affects politics and the other important social endeavors. Although it is about as rule-governed as most other institutions, there is a certain freedom about it which allows reason to operate more than in many other institutions. Because reason is given room to operate, decisions may be less arbitrary than they are elsewhere. The study of reasoned decisions made about art teaching at Ohio State, in relation to events elsewhere, ought to help us understand the field of art education just a bit more. So, the lenses through which this story is seen are bifocal. Our concern is with decisions which shape art education at Ohio State and, with relations between that story and the shaping of art education in America and elsewhere.

Ordinarily, "art education" is a term whose use is reserved to mean teaching art to children in elementary and secondary schools or, in the case of higher education, for art teacher preparation. But it must be obvious that conveying information about art goes on in many kinds of places, by various orders of people, to several sorts of audiences, under a wide variety of conditions. For example, when visitors to a museum are told by docents about its collection, there is art education going on. The term may even be stretched to indicate what a young bride learns about facial decoration from the Avon lady. So, this book deals with teaching about images, communication about art in as many senses as it is reasonably possible to do.

Although the growth of art education at Ohio State may have been roughly concurrent with that of music, drama and dance, there is no intention here to give an account of any art beyond the visual. That is, while concern to an extent must be with aesthetics, it will not be exclusively so. Other matters than the general nature of the beautiful have determined the directions taken by art education over time. Politics, the psychological dimension of human character, pure happenstance, all these and more help shape the teaching of visual art. Though this book in the main is about visual art education it must of necessity be about more than that.

The nature of visual art itself is also subject to interpretation. The view is commonplace today that images drawn, painted, printed and sculpted, whether representational or not, are the result of artistic activity for its own sake only rather than toward some other end. But art for art's sake is a concept which seems to have gained prominence as late as the latter part of the nineteenth century. Until that time, relations between extrinsic and intrinsic ends for art were probably about as they are for other human endeavors. Therefore, whether the production of images has been a result of work by inventors, engineers, scientists or artists, and whether those images have been labeled drawings, blueprints, illustrations or art is precisely what must be understood in order to give an account of art education. In the several kinds of backgrounds enjoyed by those who taught art at Ohio State will be found the widest variety of art educational practices, showing the shifting views of both art and education. In turn, these will be seen in relation to the basic educational philosophy of Ohio State.

The Lantern of 29 September, 1914, carried an article announcing the arrival at Ohio State of Charles F. Kelley, new head of the Art Department. It stated, "The art course at Ohio State University which originated to provide training for teachers and supervisors of art in the high schools, is undergoing a gradual development in the direction of art for culture's sake and this development will probably continue, according to members of the department." It is true that to the time of Kelley's arrival, image-making had been justified as a curricular offering primarily on vocational grounds; first as a tool of the engineer/designer/architect and then for teacher preparation. But a cultural undertow was always evident in the curriculum. Even at the university's inception a liberal caste had been given the curriculum by its founding fathers. Ancient languages was one of the seven first departments when Ohio Agricultural & Mechanical College began operations 17 September, 1873.[1] This was not simply because the Morrill and Cannon Acts suggested the institution have a cultural orientation.[2] At Ohio State, that languages were in the curriculum was supported on dual grounds: vocational and cultural. Teaching about image-making has also been justified on both those grounds at Ohio State.

Universities have included art among their course offerings because on their educational philosophies art is a liberal study of which every person must understand something. Such a position does run the risk of emphasizing too much the belief that art has always been for its own sake only and of overlooking the fact that art has also been a business, a way of making a living. Art always has had a dual nature. Boccaccio's Decameron captures the spirit of art nicely. In it, the artist is a visionary, but he is also a down-to-earth fellow doing a necessary job for which he gets paid. Through time, changes made in art result from a shifting emphasis between polar extremes in a spiraling manner; between vision and task, mind and hand, values and technology, between imagination and perception.

During the Middle Ages art did not conform to the way we ordinarily see the world. This was well for it was an age of spirituality, articulating men's desire to seek their salvation in God. Art's expression conformed to this urge. With the Renaissance and a shift in emphasis from God to man as the master of his own fate, art took on another look. The change which occurred was aided in no little way by the codification of linear perspective, allowing on one plane the appearance of three dimensional objects represented as they appear to the eye. Here was a technological advance which, if it did not cause Humanism, certainly concurred with it. Where the Middle Ages advanced imagination, the period in which Classicism was reborn stressed perception. What must be sought in order to set down an account of the changes image-making underwent at Ohio State is that particular portion of the spiral which may be found to exert itself in this institution's past. We are aided in the search by some generalities.

Art serves society in many ways. Every grand society, and even less grand ones, recall their history and notables in images created for the purpose. It is one way by which a society is known as cultured. Greek civilization is virtually synonymous with its statuary. Since at least Dutch genre painting in the Western world, even ordinary people able to afford the cost have enjoyed pictures painted of themselves and their families. Artists earned their living and their reputations by realizing such images. In America, artists often were self taught or they mastered the vocation in studios with other artists. Art schools in America have not always enjoyed the numbers which they do today. When it could be afforded, Paris was the place to study picture-making even as recently as the late 1940s. Portraiture certainly, but even historical record of a more scenic nature, in this sense is a commercial venture; it relies on patrons.

Another dimension of commercial artistic activity is the utilization of the means for reproduction-images; making what today would be called "prints". In the past, a painted picture had no potential for being copied in quantity. So, from the advent in 1450 of movable type and the printing press, until the mid-nineteenth century, books and other publications increasingly incorporated images made by the artist and the craftsman specifically for reproduction. Engravings in wood and metal, etchings and lithographs were used to make images available in large quantities inexpensively. Artists often worked closely with printers in order to control the quality of reproductions. At times even the printer's establishment was the artist's training ground. The increased number of books and the rising literacy rate expanded the artist's commercial horizons. New technology, however, was to have a deleterious effect upon this facet of the artist's commerce.

After 1839, when Louis Dequerre perfected the daguerreotype, a crude photograph, artists increasingly met stiff competition for the job of realizing images. Photography can be less time-consuming and therefore less expensive than painting and drawing images. It also records images veridically. It can be less subject to vicissitudes of the artist's skill or the ideosyncratic interpretation of a subject by virtue of his imagination. Photography can emphasize the way people perceive the world. It provided in the nineteenth century what linear perspective gave the Rennaissance.

During the 1870s, the science of photography in America was still relatively experimental in its development. The portrait and reproduction were still essentially products of the artist rather than the photographer. But the handwriting was on the wall. The art of painting and science of photography had begun to interact. From photography, artists gained a mode of reproduction by means of "screening" which they had not had. This made possible the reproduction of paintings and reduced the need for woodcuts, engravings, collotypes, and lithographs to create images for publications. From painting, photography received its impetus as an art form. Books, magazines and newspapers relied more and more heavily upon the photographer for images of things and people, stressing "reality". Even the artist began to use photographs from which to copy. But that use of photography signaled a new question for the artist: If an image of "reality" can be captured on paper by means of a little box with a lens, what is the function of art?

One answer to that question, and one only, was rediscovered in association with the industrial revolution. Mass commerce brought with it the need for efficient ways of designing, constructing and marketing goods for sale world wide. With Louis XIV, France had already taken the lead in late seventeenth and early eighteenth century commerce so that by the nineteenth century demand was great for products designed by the French. Their art academies had trained draughtsmen for a long enough time that the tradition was one of excellence. Furniture, wallpaper, textiles as well as salon paintings became France's hallmark. With England's colonial expansion and the potentially huge market that would provide, it needed to be economically competitive. England studied France's art educational practices at the Beaux Arts, adapting them to their own needs. America of the late nineteenth century, in turn, desired to emulate England as it began to flex its industrial muscles. For art in America, the 1870s was a time of transition in portraiture, reproductions and product design.

That same post Civil War decade signaled the expansion of public education at all levels especially in the North and West, matching industrial development.[3] Impacting on schooling in America were the ideas of european education and educators, especially Johann Pestalozzi in educational methodology, Friedrich Froebel with his kindergarten and Johann Herbart's psychology. The ideas of these three men in particular provided a milieu more amenable to the nature of the child than earlier schooling practices had been conceptually organized to accept. In turn, this new climate was more favorable than before to art being part of the public school curriculum. Although, it was not to be taken as seriously as other subjects[4], a curious fact given the respect and prominence art had enjoyed in the culture for half a century prior.

The rise of public education concurred virtually with the end of a phenomenon which began in the 1820s. It was a "crusade" led by John Rubens Smith, Rembrandt Peale and John Gadsby Chapman, all professional artists, to bring art to the American people by means of drawing manuals and, in the process, to engender a uniquely American Art.[5] The movement foundered in an internecine argument among their followers about art's purpose and style.[6] Into the vacuum created by that strife the professional educators began to inject the stuff which eventually would allow art in schools to be understood as expression of individual "creativity". The contrast between these two concepts of art and its educative purposes echoes today in the issue whether artists should be in schools, the issue of who is best qualified and able to teach art to the American public in and out of schools. These two polar efforts in art education cannot be divorced from shifting beliefs about the nature of art, its style and purposes.

At The Ohio State University, then, we may expect to find a reflection of these general states of affairs pertaining to art and art education. In this institution of higher education we may see a microcosm of art and art education from the 1870s. We may also expect to find the unique. We may find that although sometimes it has pulled to the right and at other times to the left, a balanced tension has been maintained between art as a vocational and as a cultural enterprise. The history of art and art education at Ohio State is a story of the vicissitudes and the plans, the events and the people who have adjusted that tension, helping to shape the nature of art and its teaching. It is a story, but one which really happened.

Recorded in the images which follow is a sample of reproductions and portraits of some Ohio State faculty and its presidents spanning a century. In these the stage is set for an account of art and art education at The Ohio State University.

PROLOGUE ILLUSTRATIONS

1. 1873 wood engraving of University Hall; an image like that used on Ohio Agricultural & Mechanical College letterheads as early as 1875. OSU PhotoArchives.

2. Half of a stereophotograph of University Hall, dated 1874. OSU PhotoArchives.

3. Wood engraving used as frontispiece in Ohio State Bulletins and Trustee Reports of the late 1870s and the 1880s. OSU PhotoArchives.

4. Illustrations from Makio:
   a. 1880 metal engraving.
   b. 1883 wood engraving.
   c. 1886 ink drawing.
   d. 1887 photo reproduction, (Joe Taylor is the blond).
   e. 1895 combination halftone and line reproduction, by Joseph Bradford.

5. The first faculty in photographs: OSU Photoarchives.
   a. Edward Orton, Sr.
   b. Sidney Norton
   c. R. W. McFarland
   d. Thomas Mendenhall
   e. Joseph Millikin
   f. Norton Townshend
   g. John Wright, Professor of Ancient Languages (for titles of other first faculty see illustration No. 4a).

6. The first faculty portrayed in oils:
   a. Professor Orton by Silas Martin from a photograph. This picture shows the portrait as it hangs in the artist's studio, probably at 71 N. High Street in Columbus, circa 1899. Ohio Historical Society.
   b. Professor Norton by Alice Schille, circa 1900.
   c. Professor McFarland by M. Wuille, from the photograph.
   d. Professor Mendenhall by George Bellows, circa 1920. OSU Photoarchives.
   e. Professor Millikin by J. H. Witt of Cincinnati.
   f. Professor Townshend by Silas Martin. This portrait may also be seen in the illustration containing Orton's portrait (6a).

7. Other faculty members:
   a. Josiah R. Smith, Professor of Latin and Greek languages, by Silas Martin, 1888.

b. Albert H. Tuttle, Professor of Zoology & Comparative Anatomy, by Alice Schille, circa 1900.
c. Alfred H. Welsh, Professor of English, by Davis, from the photograph.
d. Nathaniel W. Lord, Professor of Mining & Director of the School of Mines, by Miss Caroline A. Lord of Cincinnati, 1912. OSU Photoarchives.
e. Edward Orton, Jr., Professor of Ceramic Engineering, on porcelain from the Orient, 1912. OSU Photoarchives.
f. Samuel C. Derby, Professor of Greek, by James R. Hopkins, 1924. OSU Photoarchives.
g. Edward Orton, Jr. by James R. Hopkins, 1930. OSU Photoarchives.
h. Clarence Laylin, Professor of Law, by Fred Machetanz, circa 1933. Courtesy the Laylins.
i. Ralph Fanning, Professor of Art, by James Grimes, 1935. OSU Photoarchives.
j. Osman Hooper, Professor of Journalism, by Harry Westerman of the Ohio State Journal, in pastels, circa 1932.
k. Joseph N. Bradford, Professor of Architecture & University Architect, by Wooster B. Field, a bronze palque, circa 1933. OSU Photoarchives.
l. George F. Arps, Dean, College of Education, by James R. Hopkins, circa 1935. OSU Photoarchives.
m. Wilbur H. Siebert, Professor of History, by Mrs. Annie Siebert, 1943. OSU Photoarchives.

8. The Ohio State University Presidents:
a. Photographed. OSU Photoarchives.
b. Edward Orton, Sr., chalk on photograph, author and date unknown.
c. Edward Orton, Sr., clay sketch for the marble bust by Anita Johnson St. Gaudens. OSU Photoarchives.
d. Edward Orton, Sr. by James R. Hopkins from the photograph, 1927. OSU Photoarchives.
e. Walter Quincy Scott by George Bellows, circa 1910.
f. William Henry Scott by R. M. Wolcott.
g. James H. Canfield by George Bellows, circa 1910. OSU Photoarchives.
h. President's office and public lobby with marble bust of Orton Sr. and paintings of W. H. Scott and W. O. Thompson. OSU Photoarchives.
i. William Oxley Thompson, photograph. OSU Photoarchives.
j. Thompson by Silas Martin, from the photograph, circa 1900.
k. Thompson, photograph by the Harris & Ewing Studios. OSU Photoarchives.

l. Thompson by James R. Hopkins from the photograph, 1924. OSU Photoarchives.
m. Thompson by Charles W. Hawthorne, circa 1922 (rejected by the commissioning committee of the University.) OSU Photoarchives.
n. Thompson by Hawthorne, 1922 OSU Photoarchives.
o. Thompson by Bruce W. Saville, bronze, circa 1922. OSU Photoarchives.
p. Thompson by Erwin Frey, plaster for the bronze cast, 1930. OSU Photoarchives.
q. Thompson by Frey, bronze head, circa 1933. OSU Photoarchives.
r. George W. Rightmire by Robert Gatrell, circa 1942. OSU Photoarchives.
s. Howard L. Bevis by James R. Hopkins, 1955. OSU Photoarchives.
t. Novice Fawcett by David P. Wilson, 1965. OSU Photoarchives.

FOOTNOTES

0. There are several doctoral dissertations which take as their topic the history of art education. Notable among these are: *The Introduction of Art as a General Education Subject in American Schools* by Harry Beck Green (Stanford University, 1948); *A History of Art Education in the Public Schools of the United States* by Francis B. Belshe (Yale University, 1946); *Paradox & Promise: Art Education in the Public Schools* by Stephen Mark Dobbs (Stanford University, 1972). There are also social histories of art such as *Academies of Art Past and Present* by Nikolaus Pevsner (N.Y.: DaCapo Press, 1973). Another very important resource is Isaac Edwards Clarke's *Art & Industry: Education in the Industrial & Fine Arts in the United States*. 3 Parts. U.S. Dept. of Interior, Bureau of Education. Washington, D.C.: Government Printing Office, 1883, 1892, 1897.

1. Secretary of the Board of Trustees of Ohio State, Joseph Sullivant, in his report of 1873 to Governor Noyes did justify ancient languages being in the curriculum as necessary to understand terms in medicine, science, etc., but in the same report he also linked them to classical studies toward a broad liberal purpose.

2. For a detailed discussion of this point see *Building Sullivant's Pyramid* by William A. Kinnison (Ohio State University Press, 1970).

3. Nakosteen, Mehdi *The History & Philosophy of Education* (N.Y.: The Ronald Press. N.Y., 1965; p.478).

4. Logan, Frederick *Growth of Art in American Schools* (N.Y.: Harper & Brothers, 1955.; p.17).

5. Marzio, Peter C. *The Art Crusade: An Analysis of American Drawing Manuals, 1820-1860* (City of Washington: Smithsonian Institution Press, 1976; p.1).

6. *Ibid*, p.68.

I. A BEGINNING (1874-1880)

When Thomas Mathew disembarked, alone, at the New York harbor in 1870 it was not exactly a new experience for him. Something less than forty years earlier he had accompanied his parents there from England. This time, his cousin Alfred Mathew's search for colonizers brought Thomas to America. He knew New York; he had worked for several years in the city his last visit. Now, one of his first stops was the residence and studio of Alfred's brother, William, a portrait painter. He discussed with his cousins several possible opportunities. Alfred, an artist who had settled in Colorado, wanted Thomas out there. His knowledge of lithographic printing would be valuable to the production of several books Alfred wanted to complete. Thomas learned from William that an agricultural and mechanical college had just been provided for by the Ohio Legislature in March of that year. William thought Ohio would hold the best opportunity for a man of Thomas's skills and experience. He had every reason to believe from his discussions with Ohio politicians that the new college would be located near Columbus and could use Thomas's services. Thomas took William's advice. He moved to Columbus and rented a place on High Street just a block south of the Statehouse. Thomas was there when University Hall opened its doors to students late in the year of 1873.

Concerning the establishment of the Ohio Agricultural and Mechanical College there is only one document which hints that anything like art was ever considered as a candidate for the curriculum. It is found in the first plan for the college's organization drawn up in 1869 by Joseph Sullivant, trustee board member and officer. The ninth department on that list of nine departments of instruction was to have been a commercial one in which bookkeeping, writing and drawing would be taught.[1] There was precedent for associating those subjects. Prussian schools of the 1830s taught drawing as an aid to penmanship. Even in Ohio the two were seen in this relation. J. W. Bowers, first supervisor of penmanship in the Cincinnati schools of 1846, also taught linear perspective to pupils in grades three through six. But this particular part of Sullivant's plan was not adopted, and with some reason, of course.

The Morrill Land Grant College Act signed by Lincoln in 1862 provided a fiscal base for founding state schools. Some time elapsed before Ohioans decided how the grant might be used to their own best advantage. Not until 1870 was the Cannon Act passed; the act which chartered the college. Even then the institution's educational philosophy had not been hammered out. But Governor Rutherford B. Hayes composed the required nineteen member board of trustees carefully, with some men of a strongly liberal and progressive bent among whom were Ralph Leete and Joseph Sullivant. Fewer than half the men had attended college, many were self-made, and as a group, they considered themselves members of the industrial classes helping to create the industrial society.[2] What they had in common in that respect foreclosed on the possibility of the college being the strictly agricultural one wanted by so many farmers in the state. The farmers' desire was revealed in the struggle among several counties for the institution's location. When it was decided to use Franklin county the state's farmers knew it was not to be a college serving their interests alone. The board had been so composed by Hayes that its educational philosophy would be neither too utilitarian nor too traditional. On the one hand were the narrow constructionists, those who wanted an institution of practical importance to the farmers and industrialists of the state.

On the other were the broad constructionists in favor of a rather more general and classical institution. The result was one modeled on Cornell University in New York. The curriculum was to express both broad and narrow concerns. It was to be an educational experience that was industrial, practical and liberal. It would be industrial in its preparation of students for vocations appropriate to an industrial society in the making. It would be practical in the sense that instructional methods would allow students to see first hand in laboratories the results of experiments they would carry out themselves rather than merely by reading about them or by seeing demonstrations. It would be liberal in its sympathy for all branches of knowledge, especially to keep abreast of the times. Science and literature both would have a place in this education which students would experience directly rather than vicariously.[3] The plan was to establish the basis for a great and new kind of state university.

Joseph Sullivant of Franklin County authored a second plan for ten departments which the Board adopted: agriculture; mechanical arts; mathematics and physics; chemistry; geolcgy, mining and metallurgy; zoology and veterinary science; botony, horticulture and vegetable physiology; English language and literature; modern and ancient languages; political economy and civil polity. The Board agreed to all these although, the department of ancient languages was hotly contested and passed with only a one vote majority.[4] The introduction of this latter subject was crucial to a conception of the school as more than a narrow gauge institution.[5] Foreign language was justified on the grounds not only that it provided mental discipline, but also that it would, "open to our students the rich stores of agricultural and scientific knowledge to be found therein."[6] Given the disagreement on language, the introduction of art, in the sense of painting, as a subject matter would have been inconceivable at that time. Yet, the Board was in favor of the pyramidal seal for the college, drawn up by Sullivant and which expressed its conceptual framework. At the apex of this seal was "letters" below which was "science" followed by "art" all founded on "agriculture". The term "art" was meant in the broadest sense to include both mechanical and polite arts.[7] Thus, theoretically it was possible to include painting and drawing.

Not only Sullivant, but others were in favor of drawing as part of the curriculum. Arguing as early as 1865 in favor of a "normal" or training department to be part of the college, Mr. E. E. White, School Commissioner, suggested that the college should educate people to teach in the common schools such that, "they may be prepared to teach therein the primary facts of natural history, drawing, etc., and train their pupils to habits of observation and inquiry."[8] Here again there was precedent in Ohio, for Case School of Applied Science taught drawing as part of its curriculum. The problem of its inclusion at Ohio Agricultural and Mechanical College was a strategic rather than a conceptual one. How was it to be managed, under what specific kinds of conditions? Certainly, a knowledge of drawing was essential to being an engineer, one of the vocations toward which Ohio Agricultural and Mechanical College first began to prepare students.

When it opened to students September 17, 1873, only seven professors had been appointed: Edward Orton, President of the college and professor of geology, mining and metallurgy; Thomas Mendenhall, professor of physics and mechanics; Sidney Norton, professor of chemistry; Joseph Millikin, professor of English and modern languages and literature; Norton Townshend, professor of agriculture and botony; Robert McFarland, professor of mathematics and civil engineering;

and John Wright, professor of ancient languages and literature. There were two clear omissions from the original slate of departments (zoology and political economy) and, several adjustments had been made in the association of subject matter (e.g., physics with mechanics rather than with mathematics; botony with agriculture rather than as a separate subject matter). The Board apparently had to make certain concessions to the particular backgrounds of prospective faculty. By March of 1874, in the first academic year of the college's operation, Albert Tuttle had been added as professor of zoology and comparative anatomy, a chair created by the Board in February of 1874 as distinct from the chair of zoology and veterinary science which had been part of the original plan. The move was one more affirmation of the liberal aspect of the college's educational philosophy. The chair of political economy and civil polity, for which provision had been made, was filled in January of 1875 by Professor William Colvin. Between the appointment of Tuttle and Colvin was an unusual and, in light of prior events, a somewhat unexpected one.

"In the early part of 1874 the department of Freehand & Mechanical Drawing was created and Thomas Mathew was placed in charge as instructor."[9] Mathew is first referred to by name in any official way in the report made by President Orton to Chairman of the Board Ralph Leete at the end of the 1874 calendar year. In it he says, "Since the date of my last annual report two important additions have been made to the departments of instruction of the college - the professorship of Zoology and Comparative Anatomy has been filled, and an instructor has been furnished in Freehand & Mechanical Drawing...That the provision of instruction in Freehand & Mechanical Drawing meets a real want among our students is seen in the fact that twenty-four of them have already entered the classes in this department."[10] Since the Board never recorded in its minutes the authorization of such a department as Drawing, nor the appointment of Mathew as instructor, how he came on the scene is a matter of conjecture.

Joseph Sullivant had been a strong leader, perhaps the strongest, in the founding of the college. In May of 1874, by legislative act, the nineteen member board, of which Sullivant was a member, was reduced to five. Sullivant, one of the five, was elected unanimously to be Secretary. With the office went rather great powers. He had been on the early Committee on Faculty and Instruction which decided on the subjects to be offered and who would teach them. Now, in '74, he was empowered to make all necessary expenditures and contracts on behalf of the Board.[11] Since he had originally planned for drawing in the curriculum, since his seal for the college included art in the broadest sense, and since he knew there was sentiment with him on the part of other Board members to include subjects which would "educate the man," Sullivant probably was the one instrumental in hiring Mathew. Most likely, he simply made the contract with Mathew sometime after May 3, 1874, when he was empowered to take such action, and Mathew began his duties the first part of the second academic year, starting in September, 1874.[12]

But Sullivant would have had to be made aware that such a man as Mathew was available. Mathew was a man of great moral conviction and scruples, but he was not one to hide his light under a bushel. He had, as he said, been "induced" to come to Columbus.[13] On the advice of his cousin William, he had been in the capitol city since 1870 waiting for the right time to present himself. Although he had a financial cushion from thirty years in the business world, still he advertised himself in the Columbus Directory of 1871-74 as a lithographer and a draughtsman. But, also very likely, he had taken time to seek out those connected with the college's founding; Sullivant, Leete and Norton Townshend, a former countryman of his. He would have discussed his background and shown its relevance to the unique kind of education which would be offered at the college. Sullivant, too, though he must have been aware of Mathew's background, must have waited for the right time to introduce drawing into the college's offerings because he knew that if the introduction of foreign language was problematic, so would the introduction of drawing be even more so. Probably, Sullivant was aware of Mathew for at least a year. But what could Mathew have said to convince Sullivant that he was just the right man for the job?

Thomas Mathew was born at Oxford, England, on April 26, 1814, and was baptized Thomas Matthews at St. Giles church, Oxford about three weeks later. He was the seventh of ten children and one of seven sons born to William and Ann Dorchester Matthews of Bristol, England. He was to be an engraver and printer as his father was, and his father before him, and his two uncles, and so many of his brothers and male cousins.

This large clan of English engraver/printer/publisher/artists was established when William Mathew (1746-1830) of the Welsh Mathews of Glamorgan decided to eschew the life of a country gentleman enjoyed by his father at Cogan Pill.[14] His father disinherited William upon this decision to become a printer and publisher in Bristol. William had seven children of which only the three sons, William, Mathew and Joseph, survived. Mathew remained in Bristol and, with his three sons, carried on publication of the Bristol Directory founded by his father. Joseph, his wife and seven children emigrated to America in 1833 and settled at Rochester (now Navarre), Ohio, purchasing a portion of the Canton township. Two of Joseph's sons, William and Alfred, though neither studied art formally, were both to become fairly well-known American artists. William worked as a portrait painter in Cincinnati and Massilon, Ohio, New York City and Washington, D.C. and came to be known as "the painter of presidents". He was a member of the National Academy of Design in New York for twenty five years and some of his more notable portraits were of Presidents Harrison, Garfield and McKinley and Ohio Governors Allen and Bishop.[15] After three years soldiering and drawing Civil War battle scenes for which he was commended by General Grant, Alfred moved West recording it in lithographs as he went. Alfred was the most important artist to move West after the Civil War.[16] It was these two with whom Thomas met in New York in 1870.

Thomas's father, William, first son of William of Bristol, at the appropriate age became a student at Somerset House, London, just around 1800 when the Royal Academy of Art was said not to be at its best.[17] He studied with Henry Fuseli, a dazzling painter from Zurich who energized English Romantic art.[18] Probably more important to William, however, was his study with Thomas Bewick, the great English wood engraver. Within the first decade of the nineteenth century, William moved with his family to Oxford where he set up shop as a painter of miniatures, engraver and copper plate printer. Early in 1822 William became one of the personae privilegiatae of Oxford University.[19] His specific title as a person with privileges of Oxford was "sculptor in aere" (metal engraver). Not only was this association with Oxford valuable to William, it was also to his children.

A privileged person at Oxford was not a member of the scholares yet, he was a distinct part of the university community and, in some ways, was in opposition to the city of Oxford. The status of privileged person was created by the university in order that the city not be allowed to accomplish a trades monopoly. In exchange for this economic advantage to the university, the persons matriculated as "privileged" could by-pass certain city guilds, were exempt from Mayor's Court, paid no dues to the city, nor could their horses be confiscated by the sheriff. They could be sued, but only in the Vice-Chancellor's Court of the university and not in the courts of the city of Oxford, London or elsewhere.[20] William's protection by the university was not the only advantage he and his family enjoyed. They also felt themselves a part of the university. This feeling allowed Thomas to enter the extensive and august galleries of the university to wander among their treasures, studying them; a distinct asset to a young boy of the early nineteenth century trades-class who had an interest in art.

William and his family, a rather peripatetic group as most of their clan seems to have been, resided in rented accomodations which also served as the engraving and printing shop and which always were located near one or another of the university's colleges. This gave Thomas ready access to the university for visits and to satisfy his inquisitive nature. These informal visits during which he learned about art by looking at it, comprised a very important dimension of Thomas's education. The walls of Oxford's many college's more public rooms, libraries, chapels, refectories, etc., were covered (as they still are) with paintings, prints, tapestries, etc. Here are two engravings from paintings hanging in the Bodleian Library (Figs. 1 & 2), examples of paintings viewed by Thomas. These engravings were done by his father whom Thomas would have seen working on them in his shop; perhaps he even accompanied him to the Bodleian for sketches. The two pieces were done as part of his work for the Clarendon Press, Oxford, where the plates now reside. William also made engravings of many town personalities. Here is one of John Milburn (Fig. 3) done in 1825 and another of two town youth (Fig. 4) done in 1847. This piece (Fig. 5) is of William's father, William, publisher of the Bristol Directory, and was a published engraving tipped into an edition of the Directory dedicated to its founder after his death. Its authorship is debatable, but stylistically it very much resembles the work done by Thomas's father. Also, as the eldest son he would be the appropriate author.

In 1872 Oxford University gave over the west wing of the galleries on Beaumont Street to the Ruskin Drawing School in an attempt to counter Sir Henry Cole's art educational efforts at South Kensington's School of Industrial Drawing & Crafts. Had Thomas Mathew been a boy at that time he might have studied there, although it is doubtful. As it was, he and Ruskin were of about the same age, and art educational reform of a serious nature only took place after Thomas had matured, instigated very much by the Great Exhibition of 1851. It was not even until 1837 that the British Parliament authorized national art education and by that time Thomas was 23 years of age, with much of his education behind him. So, Thomas's art education was quite different than that of people born somewhat later than he. Not that it was less systematic, perhaps. Rather, it was of another era, one in which he learned to rely more on his own devices. When he was around five or so, Thomas began to attend a Church of England School associated with one of the parishes in Oxford. There he learned to read and write, possibly to cipher, but certainly to be catechized in the Anglican faith. Even more important, Thomas was imbued with the habit of labor and the sense for his station in life as a worker.[21] After lessons each day at his school he would go home to help there, eventually as an apprentice to his father. Very early in his youth he learned to cut the metal plates for engravings and to file their edges, to sharpen tools, mix inks and to do all the other tasks essential to one in the business of engraving and printing. This was the nature of his schooling until about the age of twelve. Then he was sent to one of his father's friends, Mr. Delamotte of Oxford, an artist who taught him perspective, the creation of form with shades and shadows, the several conventions for rendering specific botanical specimens, architectural structures and the impression of kinds of forms at a distance. In this drawing (Fig. 6) Delamotte has included a small sign advertising himself as a teacher of drawing. Here (Fig. 7) Delamotte shows the architectural detail of a hallway leading to the quad which keeps the main entrance to Bodley's Library. This series of two drawings and an engraving (Figs. 8a, b & c) show Delamotte's work from idea-sketch to finished piece. The engraving shows Delamotte as delineator and C. Davies as the engraver, a usual division of labor in that period. Delamotte also taught Thomas the crafts of picture-writing and illumination in color. From B. H. Howe, an artist of local celebrity, Thomas learned to paint in oils and watercolor. These tuitions gave Thomas the rudiments of a craft he was to pursue the rest of his long life.

William had understood the importance to his start in the engraving and printing business, of moving away from Bristol where he was born to a place of lesser business competition where he could make a clean start on his own. This principle he was to employ in helping plan the lives of his children. By 1833 his first six children were in their twenties, the youngest was twelve with his elementary-type education behind him and Thomas was nineteen. It was time for most of his sons to begin their own businesses. It was time for a change.

William's first son, William and second son, Charles, would carry on the engraving and copper-plate printing business as their father had, but in their own right. Although both were also engravers, the third and fourth sons, Henry and Edward would become ministers of the Baptist faith. Edward would go to college in America after which he would do missionary work in the South, preaching emancipation of slavery until the Civil War began when he returned to Oxford. Thomas, the fifth son, would inherit the task of exploring some new facet of the printing business. The sixth son, John, was also to become a minister. William's seventh and last son would learn the business also, but for him there were other, perhaps higher hopes. William named his seventh son, Michael Angelo Alfred.

The newest printing technique at the time was lithography, a method of printing from stone, developed by Alois Senefelder in 1796. The method was used in 1825 by Goya, one of the first well known artists to employ it as an artistic medium. By 1833 the medium was not quite forty years old, but it had proven very popular for large publishing houses, even in America. One of these was Endicott & Co., New York. Since William's brother, Joseph, planned to emigrate to America in that year the time seemed ripe for William to implement his plans. William and his wife, both of whom were in their fifties, were accompanied to New York by Thomas, probably by Edward and, possibly also by Michael Angelo. Thomas remained in New York when the others returned, learning the lithographic trade at Endicott's until about 1838 when he was twenty-four and old enough to enter business for himself.

By 1839 he had returned to England and was accepted as a partner in the printing firm which had been known as Joy and Son, listed in the Bristol Directory of 1839 under lithographic printers as Joy & Mathews.

William's strategy for Thomas bore fruit. In Bristol of 1839 there were twenty artists who advertised themselves in the Directory, twenty engravers, twenty-six letterpress printers, fourteen copperplate printers and only three lithographic printers including the Joy & Mathews firm. Mathews advertised himself only in the latter category of artisans for that year, but he knew as much about the printing and engraving business as any and more than most. After all, he had been steeped in the trade from the moment of his birth. Not only did he know the business, he also achieved what might be called a union card or, master work symbolic of a certain artistic status. In 1840 one of his works, "View of Broad Street, Reading", was exhibited at the Royal Academy, London.[22] Thus, the Bristol Directory advertisement in which Joy first announced the partnership, was no idle boast when he said that he had, "secured the abilities of Mr. Tho. Mathews (late of New York whose drawings have been so highly admired) as a partner."[23] Later, Thomas's brother, Michael Angelo, was also to exhibit one work at the Royal Academy and five at the British Institute between 1857 and 1862.

During that first year in Bristol Thomas was to learn the degree to which the business he was in could be lucrative. By 1841 he had left Joy to start his own establishment, (Fig. 9), so the business must have been plentiful and his services much sought out. But his address on Narrow Wine Street was less on the beaten path than the house he then rented in 1845 at 44 Broad Quay (Fig. 10). In this view (Fig. 11) the establishment is seen at its location hard by the River Froom as it moves through Bristol bringing ships to the very center of the city. This view (Fig. 12) shows the same building as it exists today. As early as 1843, the year he married Mary Ann, daughter of his uncle Mathew Mathew who by now was publisher of the Bristol Directory, Thomas had expanded his operation to include besides lithography, copperplate engraving and printing, letterpress printing, electrotypography, the sale of sealing wax and stationery, materials and stones for the amateur, and the drawing of sections, elevations, maps, plans, circulars and cards. The latter work he did for surveyors, engineers and railroads. In 1848 when Thomas was 34 years of age business flourished so, he took in family and the firm became known as Mathews Brothers (Fig. 13). By that time his first and only child, Katharine Annie was three years old. As the years passed, Thomas increased the services he offered to include ornamental engraving, bookbinding, machine ruling, account-book manufactory, gilt window-lettering, banner-painting, and the painting of armorial bearings in water color and oils. He even employed steam-operated printing presses in his shop. Of course, he also continued to do ads and trade cards for businesses such as the ones shown here (Figs. 14 & 15). After the great Bristol fire of 1859, the Mathews moved across the river on St. Augustine's Parade. By 1864 Thomas had learned the relatively new medium of photography well enough to list himself in the Directory as a photographic artist, a category which had been introduced into the Directory in 1856. Photography seemed to be another up and coming thing, and Thomas was not one to miss a new opportunity. At the time, he was fifty years of age. His acumen and indefatigability were given other outlets than his flourishing business.

One of Thomas's uncle Mathew's sons, Edward Hazard Mathew, was an ardent worker on behalf of several philanthropic causes. He had been a preacher and superintendent of Sabboth Schools in the vicinity of Bristol. He established the first "Band of Hope Society" in Bristol and was President of the Bristol Young Men's Society as well as the People's Institute.[24] Thomas allied himself in these endeavors with Edward and, "his home was the frequent meeting place of earnest workers. He was especially interested in the advancement and education of young men of the working classes, for whom he helped to establish a Young Men's Society, with library, debating classes, etc., which has since branched out into many useful lines."[25] America's part in slavery was particularly an anathema to Thomas and his clan. His brother, Edward, was preaching against it in America at just this time and had been for some years. His cousin, Alfred, was to fight against it as a soldier in the Union Army. Thomas was Secretary of the Bristol Emancipation Association which, when Lincoln proclaimed emancipation, held mass meetings to formulate approval of this action. The addresses made at these meetings were set down on vellum with greatest color and flourish and then forwarded to President Lincoln through Mr. Adams, United States Minister to Great Britain.

By 1865, Thomas had left his establishment down on the river and moved up the hill near Bristol's museum. He was still listed as a printer, photographer and artist in the Directory so, ostensibly, he kept his hand in. But by 1869, his wife died and his daughter Katharine had been on her own for several years after an education in languages and literature. Thomas was fifty-five and relatively unattached. It was time for a change, time to give new dimension to his life which, because most members of his clan were long-lived, he had every expectation would continue for some years. He decided to return to America, a place now pregnant with meaning for Thomas whose family had striven in its own way to give meaning to the term "United States".

Thomas arrived at the New York harbor in 1870, eager for what could be.

In their discussions Sullivant became aware that Mathew's early, rather informal education among the galleries of Oxford had created in him a respect for art and, in his later education as an apprentice and businessman, a respect for the uses to which art can be put - precisely the educational philosophy for which the college stood. His expertise not only was in all facets of drawing and painting, but also in lithography, the modern printing method of the day and, photography, a technological advance of which none of the professors was ignorant, though probably less interested and skilled than Mathew. His printing and photographic knowledge would be a resource not only for the students but also for the faculty. Mathew had been anti-slavery and was pro-temperance, moral positions which, coupled with his religious affiliations, would not be disadvantageous to the new college who some in Ohio believed would be a Godless institution. The issue of religion at the college was later to prove of great importance to its future. Although he had never taught school, Mathew had worked extensively with young men. Also he could be induced to work for a good deal less remuneration than the professoriat, another advantage to the new institution which, as Sullivant may have suspected, was to be plagued with financial troubles for some years. Mathew was also sixty years of age by September of 1874. Within seven or eight years he could be expected to open up the subject matter of drawing enough to display its relevance and importance. By that time he would be close enough to seventy that even he might recognize his limited usefulness to the institution, Sullivant must have thought, and a younger man could be obtained with formal credentials more acceptable to a faculty position than Mathew's might have been thought by some to be. All in all, a more perfect candidate could not have been found by Sullivant to introduce this most controversial subject matter to an institution born in controversy.

Sullivant employed Mathew. He was to receive $600 for the ten months academic year while Tuttle and other professors were making $2500. Mathew kept his rooms downtown and commuted up "Worthington Pike" to the college. But he did have much of his apparatus, including a small lithographic press and photographic equipment, carted to the school and placed in what was to be called the "drawing room', located probably on the second floor of University Hall. His were not to be classes in the usual sense, since they were not required. Students would go to Mathew as they saw fit and he would tutor them or, as he put it, have "recitations". Three months after he was employed to teach drawing, Mathew had twenty-four students working with him. This was approximately one-half of the entire student body of fifty-nine. "Several gentlemen receive lessons in lettering, as being important to them in engineering and kindred professions. Some of the ladies [of which there were seven] are studying illuminated lettering," said Mathew in his first annual report.[26] It is to be expected that he would begin with the most pragmatic kinds of activities for students, ones most obviously relevant to their other classes. It is also clear that Mathew had been given the mission not only to show how drawing could be important to students' studies, but to make himself useful to the professoriat. Within the first three months of his appointment he did diagrammatic work for the departments of Chemistry, Geology and Physics, thus working with Norton, Orton and Mendenhall, respectively.

In this way, Mathew's subject matter was of a service nature to the college, much as drawing was upon its introduction in 1871 at the Illinois Industrial University (University of Illinois).[27] Mathew was to hew to these two objectives for the six years of his association with the college.

By the time of his second annual report in November, 1875, the students attending Mathew's classes engaged in a very wide variety of artistic activity. Mechanical drawings were prepared from the large collection of model machines made available to the college by the United States Government Patent Office. Drawing and lettering in india ink was continued for those studying engineering and surveying. Work in these modes probably was done by students beginning their college career as a basis to other kinds of drawing - isometric projection, shades, shadows and perspective and bridge drawing - done in the Civil Engineering course. The drawing of botanical specimens in water color was introduced, as was linear perspective for out-door sketching. Eventually, students were to work in charcoal and pastels, drawing from prints, casts and still-life setups. Oil painting, otherwise a medium restricted in its use to portraiture, views of a scenic nature and floral still-life painting, was employed by Mathew with the help of a few select students for diagramatic work in Geology. Professor Wright started a museum that year to illustrate ancient art and life, with artifacts constructed under his supervision. Mathew may have aided him in building these three-dimensional objects (fig. 16).

In his "classes" Mathew would discuss some principles of drawing and lettering in these various modes using chalk on a slated wooden board placed on a stout easel. He wanted to rely heavily on the students to gain their own understanding of artistic principles from examination of original art. However, he had to use lithographed European drawing studies which he had purchased, and the reproductions in

Jameson's book, Italian Painters, obtained for the college library, as well as from the few plaster casts he was allowed to buy. Mathew's own education had been a function of examining masterpieces of art at Oxford so, naturally, he would want to urge this kind of objective study on his students in Columbus.

The Ohio Agricultural and Mechanical College of Columbus was not Oxford University with its colleges distributed throughout the town, however. Neither at the college nor in Columbus were there galleries through which one might wander to see a Holbein or a Rubens painting as Mathew had been able to do as a lad. By no means does this mean that Ohio was a cultural wasteland. Yet, the first exhibition to be sponsored by the Columbus Art Association was thirteen years in the future, and, even then it was to be shown at G. W. Early's Piano Parlors, downtown. The building of Columbus's library where art shows frequently were held, and are still, was about a quarter of a century hence. The other larger cities of Ohio fared not much differently in respect to their public display of art. The Toledo Museum was not incorporated until 1901 nor the building opened until 1912. Cleveland's Museum of Fine Art was incorporated in 1913 and the building opened in 1916. Dayton's Art & Crafts Movement did not offer its first exhibition, held in Memorial Hall, until 1913, nor was its first building occupied until 1919. Cincinnati was the cultural flower of Ohio, but its museum was not founded until 1877, incorporated until 1881 and the building was not built until 1886. Although, its Fine Art Academy was established in 1838, and painters like the Frankenstein brothers and William O. Powell[28] were working there. Artists of perhaps greater stature like Frank Duveneck and John Twachtman moved into Cincinnati after the Civil War, but eventually went East. Around Mathew's time at the college, Duveneck was in Munich, Germany, where he established a school. Europe was seen by many American artists as the fountainhead of art in those days. Small colleges, of which there were many in Ohio, were in about the same condition. Oberlin College, for example, founded in 1832, had no separate department of drawing and painting until 1885, although they offered to the ladies a course in linear drawing as early as 1836. But art at Oberlin was mainly for the ladies as a polite accomplishment. In 1885, of the seventy-six students working in art, only five were males. The exceptionally fine Oberlin art collection begun around 1870, did not have its 1500 photographs of art and associated subjects until 1896, its department of Fine Arts until 1912, nor its museum until 1918.[29]

The complete lack of public places like museums for art to be shown in Ohio of 1875 did not mean there was no interest in art or, that it was not made or exhibited. Several Columbus families whose names are associated with public service like Klippart and Sessions, and with business like Deshler and Huntington have long been patrons of the arts in one way or another. They collected and commissioned art. The women of these families helped to found the Columbus Art Association in 1878 and, later, their husbands incorporated the Columbus Gallery. Also, Columbus had its professional artists. In 1875 there were five. Their livelihood probably was derived from portrait painting and tutoring private students, much as Mathew had been tutored in his youth. Very likely, they were self-taught, native Americans. One was J. H. Witt, an Ohio artist who was to achieve some reputation, especially for his fine portraits. He painted those of at least fourteen Ohio governors, works which hang in the Statehouse. Certainly, they kept their interest in art alive through association with talented amateurs in art clubs like the Sketch Club of Columbus formed in 1876. Clubs such as these were the foundation upon which the ediface of art, usually in the shape of a Greek temple, was built in Ohio. They were sometimes rather formal associations of people brought together by their common interest in making art and reading about it. Before the temples to art were raised, their work found public view in yearly state fairs and, weekly in store front windows like those of A. H. Smythe's and G. W. Gleason's bookstores, in the parlors of Baker's Art Gallery where photoportraits were taken, Earley's Piano and Organ store, the interior decorations establishments of E. O. Randall & Co., Batterson & Hensel, as well as elsewhere. Art - painting, drawing and sculpture - was a grass roots affair with the people of Ohio, who would have their culture as they could.

Thomas Mathew, therefore, while he could bank on having his students see art here and there in downtown Columbus, had to rely mainly on his own resources and on the reproductions he could glean from meager fiscal appropriations because University Hall in those days was "out in the sticks", at least three miles from anywhere. Against this cultural backdrop on which art was very much with the distaff side, and its exhibition was in storefronts, the employment of drawing and painting at O. A. & M. in association with other college subjects like agriculture and mechanics was somewhat unique. If ever the college's educational philosophy of unifying the industrial, practical and liberal into one education were apparent, it was in the subject taught by Mathew. It was art, but it was art applied. The uniqueness of art at the college was honed to an even finer degree by Mathew in his introduction of two other subjects: lithography and photography.

The College Catalogue of 1875 named mechanical and freehand drawing as a department, indicating that in it were also taught "practical lithography and photography...all the necessary apparatus being placed at the student's disposal." Sometime early in their association, Sullivant had requested of Mathew that an estimate be provided for the cost of teaching drawing, lithography and photography. Mathew responded that thirty students in drawing would cost $7.50, twenty-eight in lithography would cost $14 and twelve in photography would cost $36.[30] The total estimated cost was $57.50. In fact, Mathew spent just over $113 in the fiscal year ending November, 1875, about one-half of which was for materials and the other for apparatus.[31] He numbered his students in that first year at twenty-four of whom some were doing photography.[32] His materials order for 1875 included frames and yellow muslin for the "dark house".[33] It would appear that Thomas Mathew was the man to whom credit must be given for first teaching photography at Ohio Agricultural and Mechanical College and that he began teaching it sometime in 1875. Since he was the teacher of photography, he must have been the one who instigated the building of the dark house in which prints were developed. Certainly, some of his department's expenses went toward it. In 1878 he ordered other photographic materials; pyrogallic acid, silver nitrate and gold chloride,[34] probably to make up for what he had used of his own materials. Then, too, no one else on the faculty at the time seems to have had the interest in photography later expressed by Professor C. N. Brown, an avid amateur photographer who joined the staff in 1883. Many of the photographs in the University's photoarchives after 1880, especially of an experimental nature, were taken by Brown, or by students in association with him. But between 1874 and 1880, although many photographs of the college, its students and faculty were taken by commercial firms from Columbus, others of them must have been done by Thomas Mathew and his students. This photograph, for example (Fig. 17), of Professor Tuttle (left) done in 1876, otherwise unattributed by author, may well be one of them because of its relatively informal nature.[35]

Ohio State has been noted as one of the earliest universities to teach photography due to Professor Joseph N. Bradford's credit courses first offered by him in 1890. However, since Mathew introduced it in 1875, the University becomes even more notable in respect to its early employment of this medium, especially in relation to art and the teaching of drawing. There seems little doubt that Mathew was concerned with the aesthetic expressive dimension of this relatively new device since he made a point of mentioning in his annual reports that, "In lithography and photography, some very pleasing pictures have been executed by the students."[36] The medium proved very popular with students who must have been given to understand its potential as an art medium. By 1876 seventy-one of the student body of one hundred twenty students were enrolled in photography "classes", necessitating enlargement of the dark house in that year.[37] Mathew took this increased interest in photography to indicate, "an increased interest in matters relating to art among our people."[38] Thus, Mathew's vision of photography seems to have gone beyond its reputedly reportorial capabilities to its expressive possibilities. After all, he had been working with the medium since at least 1863 and thought of himself as a photographic artist. His use of photography is, perhaps, the best example in all the subjects taught at the college then of the union between science and art, the penultimate expression of its educational philosophy.

The second unique medium introduced into the college's offerings by Mathew was lithography, a rather technical medium requiring some understanding of chemistry. For at least forty years prior to 1875 the expressive qualities of the medium had been explored by artists such as Goya, Delacroix and Daumier. Mathew himself had exhibited one of his lithographic prints at the Royal Academy in 1840, so he understood it as an artistic medium. The trade of lithography he learned at Endicott & Co., then one of the most prominent printing houses in America, and he put it to use at the college directly. Using transfer paper which he ordered, he was able to make multiple copies of examination papers for Professors Mendenhall, Norton, Tuttle and Wright. This use of lithography predates mimeography (although not necessarily collotypes) by a good many years and must have saved the professors and students much laborious writing in duplicate. Mathew requested a larger litho press than his own small one,for with it he would be able to reproduce large plates of "skeleton maps", by which he probably meant fossils, an important part of the investigations undertaken by the Ohio Geological Survey with which Professor Orton had been associated since 1869. The litho press was also much in use by Mathew and students to reproduce diagrams, probably even doing them in multiple colors. What must be unique in the annals of higher education, however, is this picture (Fig. 18); a lithograph showing a view from University Hall, the southwest (front) corner of the building, looking southwest over farmland which, after some years, would become "the oval". Its uniqueness rests not just in the fact that the medium of lithography was employed to make pictures in the 1870s at a new land grant institution of midwestern United States, but that it was drawn on the stone, and probably printed, by a young lady student, Miss Fanny McFarland, of the Ohio Agricultural & Mechanical College, 1877 or 1878. In an age when the social mores dictated that women paint polite pictures of fruit on porcelain plates, this picture suggests a certain lustiness of art at Ohio State. It demonstrates once again the union of science and art in Mathew's department which makes explicit that the college's educational philosophy would serve not only men but also women, equally. The picture was drawn on a stone of about five by six inches, and a print was given by Miss McFarland as a gift to the wife of Walter Angus Dun, a member of Ohio State's first graduating class, 1878. How many other such pictures must have been created on Mathew's little press in those days?

Mathew's service work for the faculty was as varied as the work his students did in their classes with Mathew. He performed the rather skilled and painstaking work of a sign-painter, creating gilt letters and numbers for the glass covers of display cases. He accompanied Professors Townshend and Tuttle on their trips to farms when they were asked to diagnose the sickness of farm animals. The result of these trips was an article on what was then called "hog cholera". Mathew's contribution was watercolor drawings of the animals, indicating salient features of the disease. When Professor Orton was asked to organize a display of Ohio's economic geology for the 1876 Centennial to be held in Philadelphia, Mathew, with the aid of students, worked out an appropriate display shown there in July of that year. Orton's was not the only display Mathew executed for the 1876 Centennial. Mendenhall's facts and figures on the present and past state of education in Ohio were also put into display form. With the aid of two students, Mathew painted a large map in oils showing the state's Indian tribes, locations of their burial mounds, sites of famous battles, forts, and the like. This map was done for the

Ohio Archaeological & Historical Society later to be located on Ohio State's campus.[39] Since some of his work with students involved teaching them geographic drawing, he made a series of maps for his own use. Diagrammatic work was also done in oils for Lt. Luigi Lomia's department of Military Science & Tactics which was established in 1876. Mathew's work in oils was not restricted to maps and diagrams. This picture by Mathew (Fig. 19) is of an oil painting which shows the area now designated as 15th and High Streets, the University's current main entrance. In the background among the trees is depicted the Rickly house (1855), residence of Ohio State's first five presidents. The following pictures (Figs. 20a and b and 21) show oil paintings of prehistoric flora, probably done by Mathew for Dr. Orton.

Since Mathew's teaching and service work apparently did not keep him busy enough, he enrolled in anatomy classes at the Starling Medical College which, eventually, was to become part of the University's College of Medicine. It was not idle curiosity which prompted this activity. The work in Mathew's department, though it was strongly canted in the direction of applied art, did also have a fine arts flavor, as evidenced by Miss McFarland's little print. But there were two realms of art into which Mathew's work with his students delved little or not at all. They seem to have done no three dimensional work (sculpture) and, they did not concern themselves with painting scenes and portraiture in oils. Since he never attended any art school, the medium of oils and rendering the human figure were not much within Mathew's purview. It would be natural for him to learn these subjects if he believed that his department were to continue its work. Since Mathew never involved himself in a new enterprise before studying it carefully (e.g., his work in both lithography and photography), that he engaged in anatomical study hints at some vision of what he thought his department could become. Mathew's objective must have been to study the human figure so he would be able to teach it as the culminating work in his department. In fact, as early as 1875 he outlined what the curriculum ought to be in the Drawing Department. "The stages [my emphasis] should embrace mechanical and machine drawing, linear perspective, details of architecture and ornaments from copies, freehand drawing from copies of objects, flowers, foliage, natural history, domestic animals, the human figure, etc.; drawing from plaster casts, shading from the round, sketching from nature, and painting in oil and watercolors."[40] He justified this study saying,

> A knowledge of applied art is becoming a necessity in connection with the educational institutions of the present day. The thronged art halls of our State and county fairs, industrial exhibitions, etc., are an evidence of improved popular taste, developed by the dissemination of good printed pictures at a trifling cost. Our students, whom we may reasonably expect will, in the future, be connected with such art displays, should be able to distinguish one kind of picture from another, and have at least a theoretical knowledge of the mode of reproduction. As a pleasant accomplishment, drawing is very desirable, but the ability to draw, in connection with professions or mechanical trades, in money value, can hardly be overestimated...A taste for the fine arts is no plant of the desert, that will spring up unheeded and spread its blossoms where there is none to enjoy its fragrance, nor a sturdy weed that can struggle into vigor through rubbish and neglect; it is a plant whose seeds will remain inert until called into life by culture, and will spread its luxuriance exactly in proportion to the care taken of it .[41]

Mathew's curriculum and its justification moved from the practical to the fine arts, from work to culture, in an unbroken flow. This philosophy of art education, one which for us today is topsy-turvy, is very pragmatic, very "Anglo-Saxon", very fitting in a frontier society and, once again, reflects the avowed educational philosophy of the college.

By 1877, Mathew was so confident about the success of his department's work that he had moved closer to the college and asked his daughter to join him in Columbus. Katharine, who was thirty-two at the time, was already a scholar of the German and French languages and literature and wanted to teach these in Columbus. However, she was not credentialed in America to do so. Therefore, she enrolled at the college as an unclassified student (not in a degree curriculum) and took courses in those subjects as well as in geology.[42] In 1880 she received from the college a Certificate of Proficiency in English, German and French languages and literature and Freehand Drawing, which allowed her to be employed as a teacher in Miss Smith's School at Long and 4th Streets.

Kate's literary talents were expressed in several publications, including Cleveland newspapers like the Herald. More important, however, she wrote many articles for The Lantern, a newspaper first published in January, 1881, by the students of what, by that time, was called The Ohio State University. She wrote of what she knew most by direct experience, England. One article of some interest and which had great significance for her, personally, since it involved her family, was titled "A Glimpse at an Old World University", in which she leads the reader step by step through Oxford's colleges and town, pausing to,

> ...climb the dark, twisting staircase and you find yourself in a long, low-ceilinged room, its walls dark with age, its shining floors worn smooth with generations of student feet. Here are the spirits of past ages, the very essence and beauty of long-past thought. Books, books, books and folios, quartos and octavos, brown and yellow and gray. Yonder is an oriel window with a chair and desk near it, and a lovely glimpse from it of the roses and musk beds below. What a place to work in![43]

Her description of Duke Humfrey's Reading Room at the Bodleian Library was in some contrast with the facilities offered in University Hall during those early days of the school out in Ohio's flat farm fields. Perhaps because she allowed them a vision, Kate was one of the students' darlings and they offered her a tribute of thanks for her unstinting efforts and unwavering support of The Lantern when it was in its formative years.[44] Kate personified the Mathew's family's ties with culture in the highest sense, despite the fact of their being born to the world of work.

By 1877, the year Katharine joined her father, his salary had been raised to $750 a year and, of the two hundred eleven students enrolled at the college, Mathew was working with just over one hundred. A few more plaster casts - the human figure, ornaments and animals - had been added to the small collection of classroom aids, but the curriculum had been established much as it would remain until Mathew was to leave the school. However, by then he had made another significant recommendation in his annual reports.

Mathew was aware of what was going on in the public schools of Columbus and elsewhere. Drawing had been taught in the Cincinnati schools since 1846 and its work had excited some attention when exhibited at the 1876 Philadelphia Exposition. Cleveland schools had begun to include drawing, and by 1872 Mr. Frank Aborn of Massachusetts had been employed to continue it. Although some attempts were made to teach drawing in Columbus between 1870 and 1872, it was not adopted as a regular subject until 1873 when Professor Walter S. Goodnough from the State Normal School of Salem, Massachusetts, became Superintendent of Drawing in Columbus.[45] Since Massachusetts had passed a law in 1870 which mandated the teaching of drawing in schools, Goodnough brought with him the most up-to-date thinking on the subject. These facts did not escape Mathew's notice for, speaking about the interest in art in Columbus, he said, "This [interest]...is shown still further in the elaborate systems of drawing that some of our school boards have recently introduced. If this college is to supplement and complete the best work of the public schools, the establishment and maintenance of a department devoted to art training is seen to be a necessity."[46] and, further, "The large percentage of lady students taking drawing, and the interest shown in the branches of applied art as taught in this department should insure for it the same facilities which are accorded to departments in which young men are fitted to become their own bread-winners,"[47] a pointed reference to the fact that ladies from the college would enter the teaching profession. These are among the first references to what would later become an important issue: should the University offer teacher training? But it also hints at another point Mathew was trying to make.

By 1878, Mathew's salary had been raised to $850 and his department was flourishing. One hundred eighty students of the school's population of two hundred eleven students had availed themselves of Mathew's services to be instructed in subjects useful either to their technical studies or for teaching in the public schools and many were working with him for two and three hours daily. President Orton in his annual report had made a strong plea for the education "of the hand". The faculty who attended the Philadelphia Centennial Exhibitions of 1876 had seen and been very impressed by what the Russians had shown there. It was a manual training exhibit whose work derived from a highly systematic kind of training, just the kind of thing to accompany Ohio State's curriculum and educational philosophy. Dr. Orton also noted that Massachusetts had demonstrated the practicability of such a systematic approach to manual training which also included the element of design. Mathew felt the time was right for the request he had in mind.

He appeared before the Board in July and, although what he said is not recorded, he did discuss his department and salary.[48] What he had in mind, however, was a new department and with it rank and pay equal with other faculty. He had demonstrated the need for his subject and its importance to the college's faculty and students. Since the department had never received official recognition by the Board, it was time now for it to be received. Subsequent to this meeting with the Board, Mathew was allowed to call himself professor and was referred to as such.

Albert Allen, Secretary of the Board in 1878, appealed to the Ohio Legislature for money, as Sullivant had before him, indicating that the funds from the sale of land were not enough to support the University. Their plan for enlarging the institution necessitated appropriations from the state coffers, a condition of the Morrill act to which Ohio had agreed by passing the Cannon Act, but which it had not seen fit thus far to honor. The funds requested were for books ($7500), a greenhouse ($5000), a telescope ($1000) and, among other requests, $1500 for a department of Drawing and Engraving. It seems fairly clear that the Board used the funds obtained from its sale of land for the absolute essentials and appealed to the Ohio Legislature for the things it wanted but could get along without.

The request to equip a Department of Drawing and Engraving this time for $2000 was repeated in the following year, 1879, with an additional appeal to the legislature for its "fostering care" over agriculture, zoology and drawing. By then, Mathew had moved up to Woodruff and High St. into housing made available by the University for rent to faculty. He seems to have believed that the new department he proposed would fit well into the scheme of things, and that money would be found to equip it in some more satisfactory manner than the meager funds which had been made available to him thus far. What he may have believed is given more substance in the fact that by 1879 the University had introduced freehand drawing into the curriculum of the freshman year as a required subject for two hours a week.[49] At the time, Mathew was sixty-five years of age, the oldest member of a faculty which, for the most part, was relatively young.

Mathew's suggestion for a department of drawing and engraving was not accepted. Some reasons for this seem fairly obvious. He was not a young enough man by academic standards to see a new department begun. Funding of that particular department was too heavy compared to some others. Engraving was probably too specialized a subject for the University. As we shall see, the question was not one of drawing's value, nor of Mathew's own worth either, most likely. He had made a significant contribution because he showed that students would study his subject with him, though not required. But it was time for him to give way to a new order of things in America. He had to go.[50]

Thomas Mathew did not want to leave the University to which he had given so much in the six years of his association with it and to which he still had so much to give.[51] He probably could not understand why, on June 17, 1880, the Board severed his relations with the University by not rehiring him. This is not to say they neglected to inform him earlier of the action they would take. He was told most likely in September at the beginning of the 1879-80 academic year. In January of 1880, Mathew proposed to the Board that he sell them his apparatus at the University for the sum of $439.50, so he obviously had been informed that his services would no longer be required.[52] While his proposition was being considered they gave him $100 for the use of his equipment from 1875 on, to be subtracted from the amount he requested if they decided to act favorably on his proposition which, eventually in November, they did. We can't know what they said to him as a reason for their action but, whatever it was, the pill must have been a bitter one. President Orton suggested that Mathew had "retired" but Mathew had no notion at all of retiring.

In June of that year, after the break with Ohio State Thomas and Kate moved from their rented University accommodations to a little frame house on Broad Street just across from the Statehouse. Thomas opened up an art studio[53] and his daughter continued her teaching. The house had been used as a studio by several photographers who, as custom dictated in those days, would buy one another's business, continuing the operation. Mathew most likely bought the business. He did advertise himself as a photographer after he left Ohio State and also as an artist or artist/photographer. They remained at that location in Columbus, he to continue his artistic endeavors and she teaching French and German, until 1896 when he was eighty-two years of age. He kept on painting, too, for in 1888 he exhibited an oil at the Ohio Exposition of that year. Then, they left Columbus in 1897. Kate returned in 1899 to remain for ten years more. He died, probably in 1904, and Kate most likely went out to Colorado which for some time she had a hankering to see.[54]

It was not until 1905 that an Art Department first was authorized at the University, but there is no doubt that art was taught beginning only one year after Ohio State opened. Its teaching went on under the name of drawing and the introduction of the department was under somewhat awkward circumstances. There is no doubt that its value to education at the college became apparent immediately upon its introduction. The students saw its value because they elected to take it despite its not being required until 1879. Their reasons for taking it varied from the pure pleasure of creation, to achieving skills necessary for their desired vocations. Its value to the faculty must have been apparent, also. If not for what students gained from its study, then in terms of its use to illustrate their displays and publications. There is also no doubt that the University's educational philosophy designed to unify liberal with vocational aims, pressed justification of this particular subject matter to the limit. In those early days, the highest artistic expression was oil painting and, probably, the term "art" was synonymous with that medium of expression - despite the fact that much oil painting then was portraiture, a vocational endeavor. To justify the teaching of portraiture at Ohio State in those days would have been tantamount to saying that an art school ought to be established at the University. This would have been seen by many in the state as emphasizing too much the liberal dimension of education at an institution which some people believed ought to be a strictly vocational school for helping farmers to know how higher prices might be gotten from their labors. On the other hand, there were probably only few who did not understand that the ability to draw was essential, especially in the industrial society which America was fast becoming.

Into this difficult conceptual and political situation walked a man not unfamiliar with the problem. He believed that from study of accepted masterpieces would flow taste based on knowledge; that taste would be expressed in what he called the "finger-wisdom" gained from emulating in drawing what the masterpieces held; and that such skill as would be acquired in these practices could be put to use in the widest range of vocational occupation. This was a broad and loose philosophy of art education from the "old school", from another time and place and it depended on the talent and intelligence of practitioners with the aid of a few principles of art. But he had no academic credentials, he had no tight system of art education and, chronologically, he was old. These were the factors which probably militated against his continuation at Ohio State. The fact that he knew youth and could evoke a good deal from them, that his mind was probably as inquiring a one as that of any other faculty, that with his age went wisdom and stamina, and that by introducing lithography and photography he had accomplished the unique in higher education of the time, these most likely were not enough for a new, a vital institution reaching for its ideals. There would be many twists and turns taken by art at Ohio State from 1880 on. But at least it had been given a beginning.

ILLUSTRATIONS - CHAPTER I

1. The Earl of Leicester, engraving by William Mathews. Courtesy Oxford University Press.
2. Mary Queen of Scotland, engraving by William Mathews. Courtesy Oxford University Press.
3. John Milburn, engraving by William Mathews. Courtesy Bodleian Library, Oxford University. Ms. Top. Oxon. c 211 Plt. I.
4. Two figures, engraving by William Mathews. Courtesy Bodleian Library, Oxford University. Ms. Top. Oxon. c 211 Plt. 189.
5. William Mathews, engraving by William Mathews. Courtesy Bristol Reference Library, Avon County Library, Bristol England.
6. A Citizen of Oxford, drawing by W. A. Delamotte. Courtesy Bodleian Library, Oxford University. G. A. Oxon. a. 80. Plt. 41.
7. Entrance to the School's Quad, drawing by W. A. Delamotte. Courtesy Bodleian Library, Oxford University Ms. Top. Oxon. e. 233 f. 20.

8(a). Scenic View, sketch by W. A. Delamotte. Courtesy Bodleian Library, Oxford University. Ms. Top. Oxon.a. 48. Plt. 3.

8(b). Scenic View, drawing by W. A. Delamotte. Courtesy Bodleian Library, Oxford University. Ms. Top. Oxon. a. 48. Plt. 4.

8(c). Scenic View, engraving by C. Davies (W. A. Delamotte, del.). Courtesy Bodleian Library, Oxford University. Ms. Top. Oxon. a. 48. Plt. 2.

9. T. Mathews Ad. by Thomas Mathew, Bristol Directory, 1841. Courtesy Bristol Reference Library, Avon County Library, Bristol, England.
10. Thomas Mathews Ad. by Thomas Mathew, Bristol Directory, 1856. Courtesy Bristol Reference Library, Avon County Library, Bristol England.
11. Thomas Mathews Ad. by Thomas Mathew, Bristol Directory, 1857. Courtesy Bristol Reference Library, Avon County Library, Bristol England.
12. View of 44 Quay, Bristol, England, 1977, photograph.
13. Mathews Brothers Ad., Bristol Directory, 1849. Courtesy Bristol Reference Library, Avon County Library, Bristol, England.
14. Edward Lowe Ad. by Mathews Brothers, Bristol Directory, 1852. Courtesy Bristol Reference Library, Avon County Library, Bristol, England.
15. Russom's Family Boarding & Lodging House, trade card by Mathews Brothers. Courtesy Blaise Castle House Museum (Braikenridge Collection), Bristol, England.

16. Artifacts in the Ohio State University museum, circa 1912. The fort (Campus Martius) in the foreground may have been constructed under Wright's supervision. Professor Millikin's portrait by J. Witt is on the wall, far right. Orton's photo-portrait is second from the left. Photo courtesy H. S. Perry taken as an exercise for Bradford's course in photography.
17. A Professor's Office, 1876. Photograph courtesy OSU Photoarchives.
18. Winter, O.A.& M. College, lithograph by Miss McFarland (ca. 1877). Courtesy Ohio Historical Society.
19. 15th & High, oil painting attr. to Thomas Mathew. Courtesy Ohio Historical Society.
20a. Geological Museum, University Hall, 1876. Photograph courtesy OSU Photoarchives.
20b. Geological Museum (enlargement). Photograph courtesy OSU Photoarchives.
21. Enlargement of painting in photograph of Geological Museum. Courtesy OSU Photoarchives.

FOOTNOTES - CHAPTER I

1. See the illustration facing p. 104 of History of the Ohio State University, Vol. I, 1870-1910, by Alexis Cope, Thomas C. Mendenhall (Ed.), Ohio State University Press, Columbus, 1920. Although easy to overlook, the reference to Drawing follows item number nine.
2. Kinnison, William [illegible]. Building Sullivant's Pyramid Ohio State University Press, Columbus, 1970: pp. 38-39.
3. Inaugural address of Professor Edward Orton, President of the Ohio Agricultural & Mechanical College, delivered in the Senate Chamber, Columbus, Ohio, January 8, 1874. In Third Annual Report of the Board of Trustees of the Ohio Agricultural & Mechanical College to the Governor of the State of Ohio for the Year 1873, Columbus, Ohio, Neving & Meyers, State Printers, 1874.
4. Ibid., Kinnison, Building Sullivant's Pyramid; p. 76.
5. Pollard, James E. History of the Ohio State University, The Ohio State University Press, Columbus, 1952; p. 23.
6. Second Annual Report of the Board of Trustees, report of the Secretary of the Board, Joseph Sullivant, March 1, 1873; p. 5.
7. Explanation of the Seal of the Ohio Agricultural & Mechanical College in the Board of Trustee Minutes of March 8, 1871.
8. First Annual Report of the Board of Trustees, 1872; p. 12.
9. Ibid., Cope (Mendenhall), History of the OSU; p. 74.
10. Fourth Annual Report of the Board of Trustees, 1875
11. Board of Trustee Minutes of May 2, 1874.
12. In the History of Ohio State University (formerly O. A. & M. College) Containing Act of Incorporation & Unrepealed Acts of the General Assembly of Ohio, December, 1878, Nevins & Meyers, book & job printers, Columbus, 1878 we find, "In January, 1874, Professor Albert H. Tuttle was appointed by the Executive Committee to the Chair of Zoology, and in June the appointment was confirmed by the Board. [In fact, it was in May] At the same time, Thomas Mathew of Columbus, was appointed Instructor in Freehand & Mechanical Drawing & also in Photography and Lithography" (p. 25). The ambiguity is whether Mathew was employed earlier (E.G., in September, 1874 or in January, 1874) or was appointed "at the same time" as Tuttle, in June (May). Were he hired in January, 1874 then he would have taught for a portion of the first academic year, rather than beginning the second academic year. The latter is probably the

case for, Mendenhall, who includes Tuttle with the first faculty in several publications on the first faculty, does not mention Mathew at all.

13. Associated Alumni of the Ohio State University First Ten Year Book, June 1890, E. E. Sparks, President; (p. 81). The biographical sketch of Thomas Mathew (pp. 80-82) reads very much as if it had been written by Mathew himself.
14. Geneological information courtesy Thomas E. Mathews Jr. a distant relative of Thomas Mathew.
15. "William Thomas Mathews" by Major Charles H. Mathews in the Ohio Archaeological & Historical Publications Vol. XV, Columbus Society, 1906; pp. 396-404. W. T. Mathews' portraits of Governors Allen and Bishop hang in the Ohio Statehouse.
16. Taft, Robert, Artists & Illustrators of the Old West: 1850-1900 Chapter 5, "Alfred E. Mathews", Charles Scribner's Sons, New York, 1953; pp. 72-85 (plus illustrations and notes).
17. Macdonald, Stuart, The History & Philosophy of Art American Elsevier Publishing Co., Inc., New York, 1970; pp. 29-30.
18. Larousse Encyclopedia of Modern Art, Rene Huyghe (Ed.), Prometheus Press, New York, 1961; p. 52.
19. Alumni Oxford: 1715-1886: Mathews, William 'sculptor in aere' privilegiatus, 26 February, 1822.
20. Register of the University of Oxford Vol. II Part I, 1571-1622 Andrew Clark (Ed.), Oxford: Printed for the Oxford Historical Society at the Clarendon Press, 1887; p. 381.
21. The character of life at Church of England schools is described in several books on the history of education, e. g., The History & Philosophy of Education by Medhi Nakosteen, The Ronald Press Co., New York, 1965; p. 394.
22. In: A Dictionary of Landscape Painters by M. H. Grant; Dictionary of Painters, Sculptures, Designers & Engravers, E. Benezit, Vol. 6 (Mato-Poussin); and, Dictionary of Artists: 1760-1893 by Algernon Graves.
23. Bristol Directory, 1839 (two page spread in the advertisement section).
24. Geneological information courtesy Thomas E. Mathews, Jr.
25. Ibid., Ten Year Book; p. 81
26. Fourth Annual Report of the Board of Trustees, 1875; p. 27.
27. The Fifty-second Annual Faculty Exhibition Commemorating the Centennial of the Department of Art & Design, University of Illinois, Champaign, Illinois by James R. Shipley, Head, Department of Art & Design, January, 1977; a catalogue of the exhibit with a history of the department and biographies of the artists and other faculty present and past; pp. 7-10.

28. Powell painted "Perry's Victory" which hangs in the Statehouse, at a cost of $10,000. *A History of Ohio* by Eugene H. Roseboom and Francis P. Weisenburger, Columbus: The Ohio Historical Society, 1973; p. 275.
29. Bongiorno, Laurene, "The Fine Arts in Oberlin: 1836-1918", *Allen Memorial Art Museum Bulletin*, Spring, 1958.
30. From an estimate signed by Thomas Mathew, attributed to 1875; in the Sullivant Papers. OSU Archives box 6-6-1, item #70.
31. Memorandum of Orders Payed by H. S. Babbitt, Treasurer. In Board of Trustee Minutes for the year 1875.
32. Mathew's annual reports of November 20, 1874 and November 3, 1875.
33. List of materials and supplies to which is added the note, "Mr. Mathew is requested to purchase within articles and bring the bill to me for payment. J. Sullivant, Secretary of Board," attributed to 1875. Sullivant Papers, OSU Archives box 6-6-1, item #84.
34. Materials list signed by Mathew and J. H. Anderson, Chairman of the Executive Committee, October 27, 1878. OSU Archives; Drawing Department papers.

35. The Photoarchives holds a few pictures taken prior to 1880. These are all stereophotos. In, Report Covering the Photographic History of the Ohio State University from 1874-1936 by Joseph N. Bradford, March, 1938 (mimeographed, courtesy Ruth Jones, OSU Photoarchives), we read, "The earliest obtainable photographs were made by William Oldroyd, a professional of the 'wet plate' days." Oldroyd was a Columbus photographer in the 1870s and '80s. Bradford appears to be claiming that those stereophotos (there are about twenty) were done by Oldroyd. The photos are mounted on stiff board. There are basically two styles of board on which the OSU collection of stereos is mounted. One of the styles of mounts has been claimed by John Waldsmith, a reputed expert in such matters from Columbus, to be the kind used by Oldroyd. However, the photo referred to here (of Tuttle) is not one of them on an Oldroyd mount. Since Mathew was known as a photographer in England, and since he is claimed by the University to have taught the subject between at least 1875 and 1880, and since he ordered photographic materials for the "dark house," we must assume that some of those old stereophotos were done by him. The one chosen to be shown here is as good a one as any to be claimed for Mathew and/or his students since attribution, at this point, is uncertain.
36. Mathew's annual report of November 3, 1875.

37. Mathew's annual report of November 7, 1876.
38. Ibid., Mathew's report, 1876.
39. The map was taken from a publication titled Topographical and Historical Sketch of the State of Ohio with an Historical Map by Col. Chas. Whittlesey, Jas. B. Rodgers Co. Printers, Philadelphia, 1872.
40. Mathew's annual report of November 3, 1875.
41. Ibid., Mathew's report, 1875.
42. Katharine Mathew wrote a poem titled, "A Scientific Picnic," describing one of Dr. Orton's geology field trips. OSU Lantern, July, 1881; p. 79.
43. OSU Lantern, April, 1881; pp. 40-41.
44. OSU Lantern, July, 1881; p. 80.
45. Ohio in Art, p. 165; author, publisher and date of this book are unknown although, the author may be Francis Sessions. Certainly the book, in the Columbus Public Library, predates Edna Clark's book, Ohio Art & Artists, 1922.
46. Mathew's annual report of November 7, 1876.
47. Mathew's annual report of 1879.
48. Board of Trustee Minutes of July 8, 1878.
49. OSU Course of Instruction, 1878-79.
50. Board of Trustee Minutes of June 17 , 1880.
51. This is demonstrated by the fact that four years later, in 1884, at the age of seventy, he reapplied for the position of instructor in drawing. By that time his successor, William Mason, had left Ohio State to return East, and the University was in a quandry what to do with the department they had established. Mathew's application for the position is found in the Board of Trustee Minutes of November 11, 1884.
52. Board of Trustee Minutes of January 8, 1880.
53. OSU Lantern April, 1881; p. 46.
54. In a letter dated Washington, D. C., December 21, 1904, from William T. Mathews to his niece, Mrs. Gibbs of Cripple Creek, Colorado, William says, "...poor Kate bearing up wonderfully well and...too much occupied to give way to grief." The letter would tend to indicate that Mathew died in England for, it says also that Katharine, "...begins to feel the desire to see Colorado." Since she accompanied him when Thomas left Columbus, it is unlikely they went to Colorado because the phrasing suggests that she had not visited there before. However, no record of his death is at St. Catharine's House, London. Letter is courtesy Mary M. Merwin, Massilon Museum, Massilon, Ohio.

II. A PLAN THWARTED (1880-1884)

> They stood near the center of one of the great prairies of Illinois...Upon its slopes stately halls and ambitious towers arose, consecrated to learning and labor. They entered the doors and passed from room to room...A library of 13,000 volumes...offered knowledge to all comers...They passed with awakened curiosity to the art gallery...Ranged around the ample room, were one hundred or more thoroughly faithful copies of the masterpieces of sculpture, that all the ages have preserved. Photographs and engravings of famous architectural and historic scenes were added...[1]

President Orton accompanied members of the Finance Committee of the 1879 Ohio General Assembly on their junket to the Illinois Industrial University (University of Illinois). In Figs. 1 & 2 are shown views which they saw there and to which Orton's words above made reference. They could not have helped but compare such a view with the few casts, engravings and photographs which Mathew had managed on his budget to get, and from which he had students draw. It must have been an incentive to make a change in art at Ohio State but, it was hardly the cause.

As early as 1871, Ohio State's Executive Committee of the Board of Trustees visited Cornell University, the principal model for Ohio State, after which they went to several institutions in highly industrialized Massachusetts.[2] They must have learned, if they had not already known, of Massachusetts' deep concern about art. In 1870, the Massachusetts Industrial Drawing Act was passed requiring every town of at least twenty thousand population to teach manual drawing.[3] The implications of that act could not have been lost on them. Several of the first faculty had close personal ties in the East and, of course, educational reform was a hall-mark of Massachusetts. As early as 1844, Horace Mann, one-time Secretary of the Massachusetts State Board of Education, published a German system of drawing in the Common School Journal of which he was editor. His Journal decried the lack of drawing instructors for the common schools. In a way, Mann was instrumental in the achievement of Massachusetts' 1870 Drawing Act. In turn, the passage of that act brought Walter Smith to America. The Ohio State faculty, then, must have been aware of Smith's arrival in Massachusetts to become its State Director of Art Education in 1872, and that he began the Massachusetts Normal Art School in 1873.[4] Smith's school, of which he was Principal, was intended, "as a training school for the purpose of qualifying teachers and masters of industrial drawing."[5] In this it became unique and famous for some time in America.

The Massachusetts Normal Art School curriculum was composed of four basic studies in which students could become certificated: elementary drawing, certificate A; form, color and industrial design, certificate B, in which painting was the main subject; the constructive arts, certificate C, for study of architecture, machine drawing and descriptive geometry; modeling and casting, certificate D. Each of these studies was divided into theory and practice sessions designed to take about a year to complete. A large portion of the work was spent on studio activity, but effort was also devoted to writing papers on topics like color harmony, human anatomy, the application of ornament to industrial purposes, house construction, etc. Although stress was laid on industrial design, fine art was not ignored, for students painted the figure and still life in oils. Culminating each study, in the English manner, were detailed time-examinations and the submission of "certificate works", carefully done final projects, to be judged by the faculty.

The drawing course for certificate A (Fig. 3) had to be taken first, but after that any of the other three might be elected. Basic to his drawing course was Smith's theory of drawing. His theory was premised on a belief that anyone could learn to draw if taught in a systematic and rational manner. The certification course included "normal" instruction, teaching students how to teach drawing. In the preparation of drawing masters or supervisors of drawing for the primary schools, the system employed was basically what he wrote in his Teachers' Manual for Freehand Drawing in Primary Grades.

Smith's work was based in large part on Sir Henry Cole's English drawing system and on his work at South Kensington School of Industrial Drawing & Crafts, England. It was not aimed at "picture making", at the use of imagination or, at fostering "creativity", all of which were of secondary importance to Smith. His purpose was to acquaint pupils with the beauties of pure form and the principles of good design to be discovered in outline representation based on geometry. The cultivation of observation would lead, he believed, to knowledge. Perception, then, was fundamental to imagination. Exercises were given in the analysis of form, drawing on small slates and the blackboard, drawing from verbal descriptions given by the teacher, memory work and work with small models of the cone, sphere, cylinder, cube and other such "pure forms". This latter, the English method, however, was de-emphasized in favor of the French approach in which emphasis was laid on orthographic projections of common objects and machines rather than study of pure form. The skill of drawing, Smith believed, was a simple matter and would follow observation and understanding rather than precede it - a view which today has given way to behaviorism. His system moved from study of the point to straight lines, angles, straight-line figures, simple curves, compound curves, to geometric practical design illustrating symmetry, repetition, balance and breadth, to practical design of an organic kind in which the principles of nature were to be discovered. Here is a typical page from Smith's manual (Fig. 4). This systematic approach to drawing was to be a very great influence on the teaching of art in America and on the close relations between art and industry.[6] It was this systematic approach to art for which Mathew had to make way.

Given Ohio State's move in the direction of fostering "industrial education" it was natural to seek someone prepared both philosophically and by way of skill from Smith's school to replace Mathew who had served his purpose by demonstrating that the college's population was willing and perhaps even eager to engage in such activity as art afforded. Russia's exhibitions at the Philadelphia Centennial of 1876 added to the certainty that their course was the proper one. The trip to Illinois in 1879 showed them what could be accomplished on a grander scale.

Still, there was lack of clarity, though not purpose, concerning the direction which the Board and faculty wanted this subject matter to be given. After the decision not to renew Mathew's contract, after a "full discussion" by the Board of the department of Freehand and Mechanical Drawing on June 23, 1880, they resolved to abolish that department in favor not of a department of Industrial Art, but a department of Fine Arts.[7] This decision seems odd indeed, in light of the school's avowed concern with industrial education. It would appear to be an expression of the broad constructionists rather than of the narrow. The employment of an instructor was referred to the President of the Faculty, Secretary of the Board and resident members of the Executive Committee for future action of the Board. Two months later, in August, 1880, their candidate was on campus.

The fate of the drawing department obviously had been under consideration for some time. Probably before June, 1879, having been informed about the Massachusetts Normal Art School, President Orton contacted it to get a slate of candidates. Among them was William A. Mason. Most likely, the school recommended him highly, despite the fact that he had completed only two certificates (A and C) by June, 1879. The fact that Mason took the final two certificates (B and D) in one year, 1880, suggests some reason for graduating early. It seems quite possible, then, that Mason had already been identified as first on the slate of candidates to replace Mathew at the time a decision was reached not to renew his contract. In any case, Mason was on campus when the Board again took up the matter of what they now referred to as the "Art Department", rather than the department of Fine Arts.

Resolve concerning this newly created department - whether it was to be called Fine Arts, Art or something else - was not taken lightly. So serious about the proper installation of this department were the Board and faculty that they asked Langdon S. Thompson to read a paper to them on the proper organization of the Art department.[8] Thompson was Professor of Industrial Art (1876-1888) at Purdue University, a man well-known in his field. In 1884 he was to become the first president of the Art Education Department of the National Education Association, the first such national association of American art educators. Precisely what Thompson told the assembly is not known, but the address most likely incorporated beliefs he presented to other equally august bodies. His views on art in colleges and public schools both were very specific.[9]

The mission of a college was to supplement the emphasis of science and literature on the good and the true with an appreciation of the beautiful, toward a liberal education. Such an education would modify public taste, at least in furniture and clothing, making it less ostentatious. It would also increase patronage of American art. Nature is God's expression of beauty just as the historical forms embodied in fine art are man's. Therefore, a study of Greece and Rome, for example, must be made to illustrate what time leaves of man's important doings. Casts and reproductions of paintings and architecture must be collected as a tool for such study - precisely what had been achieved by 1875 at Illinois[10] Art may be integrated into the curriculum by having the professor of physics teach color in conjunction with light and optics; the professor of mathematics teach perspective; and any faculty member so inclined to lecture on art history. This, of course, would cut the cost of employing someone to teach art as a special subject.

In the public schools, art education was to be the study and representation of form, so well-understood and mastered that one would be able to express his thoughts in any plastic medium. Thompson argued that the order of study would begin with two dimensional work more akin to industrial art and progress through sculpture to painting, much on the order of Walter Smith's suggested curriculum. He also argued that form's science is geometry so, learning must progress from understanding the dot ultimately to understand forms like the cube and cylinder; first in outline, then shaded and finally, to colored form or, the essence of painting. Since few people in the 1880s would attend the higher grades in colleges, the virtue of such curricular organization would be dual; most people would be prepared in common school general education to enter the new industrial world with some understanding of the role drawing plays in all phases of industry. For those who did attend college, a basis in the understanding of form would be laid for comprehending "pure form" or, beauty. The occurrence of drawing in the curriculum, then, was justified as part of general culture and toward the success of each individual, regardless of his station.

Late the following day, on September 1, 1880, the Board listened to Professor Mason discuss his plans for opening and conducting the Art department. Again we can only guess at what Mason told them. Probably, he de-emphasized the liberal or fine arts and stressed industrial arts with an overriding argument that no culture was without art, whatever form it might take. He probably mentioned the manufacturing scene and France's role as a leader. He would also have discussed the importance of a systematic approach to drawing as fundamental to the study of art, the fruits of which would be seen in more tastefully designed American products. He and Thompson, then, would have agreed on the essentials and would have differed on what to the Board must have seemed minor points - the French versus the British approach to drawing. This particular point was not a minor one, however. French art students drew mainly from nature. This meant, of course, study of the nude human model rather than of casts and historical ornament.

Mason's discussion closed that session of the Board meeting. At their next session, Mr. William A. Mason, Jr., was duly elected to the position of Assistant Professor of the Art Department for the ensuing year at the annual salary of $1000 and the Executive Committee was empowered to equip the Art Department. It was something of a momentous occasion for, what had been operating in a distinctly unofficial sense six years, now was given an official name. Now it could be officially announced that Ohio State University had an Art department. In the Tenth Annual Report of the Trustees, Secretary of the Board, Albert Allen referred to the new art department as, "projected upon a broader utilitarian basis," and not, "designed to make it a school for the culture of liberal or fine arts, so much as for technical instruction in the useful arts." Allen's emphasis underscored the fact that once again the broad and narrow constructionists had resolved another matter of educational philosophy and they did it with what was very likely the most problematic of subject matters. Allen went on to say that this new department of Art was to impart knowledge important to skill and taste in the architect, bridge and ship builder, mason, machinist, textile designer, "and every kind of artisan in the catalogue of human industries." He cited France as an exemplar of creating manufactury whose chief value resided in, "the amount and character of the tasteful and skilled labor employed in their production " and, since American skilled labor was beginning to be competitive on the world market that, "no scheme of education can be regarded as complete, that does not embrace art and culture." This was precisely the same argument which had been used in England as early as the 1840s to justify a radical change in the preparation of designers.[11] It may be unique, certainly it was prophetic that at Ohio State in 1880 the University's educational philosophy would envision in technology the expression of art culture as well as of science. It was tour de force to name the department that of Art, rather than Industrial Arts. Unfortunately, the expression was to last a very short time.

Allen then went on to say of Mason that he was a graduate of the highest standing in the Massachusetts Normal Art School. President Orton in his portion of the report, also assured those interested that Mason had, "enjoyed the best advantages for learning the theory and practice of industrial art to be found in the country."[12] The Board must have heaved a collective sigh of relief, anticipating a long and fruitful relation between themselves and Mason.

Mason's credentials and background were impeccable. He was born in Cambridge, Massachusetts, December 24, 1854, so, when he began at Ohio State he was just shy of twenty seven years of age. His family had long been established in New England. Mason descended from Captain Hugh Mason who sailed from Ipswich, England, to settle in Watertown, Massachusetts, in 1634.[13] William was educated at Phillips Andover Academy and the Massachusetts Institute of Technology before entering Massachusetts Normal Art School in 1874; just as Mathew was beginning his stay at Ohio State. In 1875 he earned the A Diploma and was an assistant instructor in 1876.[14] In that same year he began teaching in the Worcester Public Schools[15] where he remained only until 1877 when he returned to Massachusetts Normal to take the C Diploma in 1879 and Diplomas B and D in 1880. The superintendent's report of 1877 for the Worcester schools said of drawing, "If any one study can be specifically denominated 'practical', this is the one."[16] Mason's short stay with the Worcester schools afforded him his first opportunity with children to see how Smith's methods fared in making drawing a practical subject. At Massachusetts Normal Mason drew, painted and sculpted but, ultimately, his emphasis was on industrial designing for a wide variety of manufacturies: ceramic, textile, wall-paper, porcelain, printing, furniture, fresco and mosaic, stained glass, surveying, building construction, ship draughting, building ornamentation, architecture, machinery, cast and wrought iron, chandeliers, vases and goblets. Geometry was a basic study as were drawing from memory and verbal descriptions.

The blackboard became an essential tool on which Mason would set out specimen drawings to be copied. If anything may be said to characterize the work at Smith's school, it was neatness, precision and order.[17] There was little of the history, theory and practice of applied and fine art known at the time which was not treated at Smith's school. When he was hired directly after graduation, Mason was as prepared as anyone could have been to take up the position at Ohio State, and he set to work with vigor.

Mason found out the school's and the students' response to drawing as a subject straight-away. A small but steady flow of gentlemen students came to him for "basics" in mechanical or projection drawing prior to taking special work in civil engineering; in the study of bridge-building, for example. One view of such a special class is shown here (Fig. 5). A rather larger population of men and women took freehand drawing of either an industrial or artistic character. Since drawing was required for only two hours a week in the freshman year, other instruction had to be carried out on a more individualized basis. Mason recommended that this very inefficient use of time, theirs and his, be remedied by requiring more drawing classes and inserting them at appropriate places in the several curricula. "...I should hope to see drawing introduced into either the first and second, or second year of the Preparatory Course", he wrote.[18] The idea, of course, was to catch students early who might not otherwise take art and, to "develop latent talent". "As regards Projection Drawing, it would seem wise to introduce it into the first term of the Sophomore year of the Civil Engineering Course", in order to give elementary training for special engineering draughting and synchronize study in all the technical courses, he suggested.[19] He argued for and stressed the need for drawing classes required in a degree granting course. But, this was not to be, in the sense he wanted, until the 1885-86 academic year, two years after his departure from Ohio State.

Another suggestion made by Mason in 1880, one which Mathew had alluded to earlier was, "...that a good opportunity may now be offered to persons desirous of becoming teachers of drawing, or to those who desire to pursue special courses in art." His suggestion, naturally, was for an "art training department."[20] Not until almost a quarter century later was such a department to come into being. Fundamental to a teacher training unit at the University was a Chair of Pedagogy, and this was not established until 1896. The University had no intention of doing the work of a "normal school,"[21] especially in 1880. Although, William Henry Scott, who became president of the University in 1883, recommended the establishment of one in 1885. The cry for teachers had not yet reached crescendo.

Mason's requests, very important and fundamental ones for the formation of classes, to make drawing required in some degree course, to make curricular adjustments and, for a normal course, were not forthcoming as he wished and suggested they be at that time. His requests for space, equipment and supplies, however, were respected immediately. In 1880 he was even honored with the post, Secretary of the Faculty, a post which he kept until his departure in 1883.[22] On his arrival he was ensconced in Mathew's old drawing room, In 1881, upon Mason's request for decent light, the old drawing room was given to Professor Morgan for his newly created department of Horticulture & Botony. Mason moved into the very large room on the fourth floor rear of University Hall which was, "fitted up in the best manner, and his department is in a most flourishing condition".[23] The room was ideal (Fig. 6) for it received North light. A blackboard was installed and given four coats of slating.[24] This tool was indispensable to his teaching. He designed and had cabinets built with lockers to hold each student's drawings and materials.[25] He supplemented the casts which Mathew had purchased and ordered more pictures from which students might copy architectural and scenic views. One advanced student was instructed in architectural drawing for which special architectural plates were ordered.[26] He had other advanced students also: three in oil painting; five each in watercolor and crayon portraiture; and one in clay modeling. Less advanced students also worked in these media. Mason saved their work, as Mathew had, framing and hanging them as incentive for others to take up work in his department. The best of it he put in an exhibition held during commencement week, 1882. Students were quite pleased with the watercolors and sketches in crayon and charcoal they saw. "If the work of his students goes for anything", stated an item in the Lantern, "the Professor is just the man for his place, as the drawings were highly creditable, and showed the Art Department to be a really valuable branch of the institution".[27]

Mason's first annual report, written under the title, Mechanical & Freehand Drawing indicated that by the first year's second term he had fifty-five students working with him. His second annual report, under the title, Department of Industrial Art showed the total number working with him that first year to have been one hundred ten. The following year the number had risen to one hundred forty-nine. These figures approximate one third of the total student body at the time. There were thirty students studying projection drawing in 1881, an increase of one hundred percent over the previous year. The balance of students were in what he referred to as "freehand drawing", which meant any of the other media and studies he made available to students. He deplored the elective condition of the work in his department. It was not enough for him, apparently, that men from Civil, Mechanical and Mining Engineering came to him of their free will to study. This may have affected his attitude toward them and to the total nature of the work he engaged in at the University. The work students engaged in was rigorous - possibly in contrast with what they had been used to under Mathew - with the two hours per day divided equally between lectures and drawing a progressive series of twenty-three plates. The lectures were designed, as one might suspect, to train the students in clear and rapid apprehension of the exact appearance of objects by description. This, Mason referred to as the training of "imagination", a necessary faculty in the engineer, he said. Copying the plates was to train his students in perfect accuracy and master-like execution of the drawing problems. The students in "freehand drawing" were first trained in the correct perception of form and the neat and careful delineation of it by accurately copying outline forms, again as one might suspect since it was the method he had learned at Smith's school. Mason encountered some resistance on the part of students in this systematic approach to drawing for, explaining his method in detail he says,

> I admit this is not the method of the French, to whom we usually look as guides in these matters, but inasmuch as our students, as a general thing, take drawing to enable them to record scientific observations and explorations, I am warmly in favor of a few weeks careful copying of difficult outline examples. After the student has learned to handle the pencil freely, pencil shading from flat copies is taught; and after that, shading from the actual objects with the leather or paper stump and pow-

> dered crayon or charcoal. The objects used in order of their usage are wooden models of vases, etc., small and large casts, and life-size busts. At this stage students evince special desires or are advised to take up certain or all of the following branches: crayon-drawing, from photographs from life, or from the Great Masters; water-color landscapes, or flower painting; oil painting, modeling in clay....I have been in art schools, and know how tiresome old copies become to the pupils, and into what mild ridicule and disuse they fall, even at the hands of new pupils. 28

Student opinion on the virtues of introductory drawing aside, Mason seemed to accomplish what the University wanted, for at the end of his first year the salary he received was increased to $1200. It was the year in which a new University president, Reverend Walter Quincy Scott, was to take office. In 1882, during his three-year administration the University was reorganized into four schools; Arts & Philosophy, Science, Engineering and Agriculture. Mason's department was placed in the School of Engineering and, although President Scott called it the drawing department, it was otherwise referred to as the department of Industrial Arts. There was obviously still an undercurrent of uncertainty about the department's work for, this title was not the one which had been agreed to by the Board.

Among Mason's students some were to achieve a place later in the University community. One of these was Joseph Bradford who would assume Mason's position - at least, one roughly equivalent to it - two years after Mason's departure from the University. He would evidence having learned something from Mason in a few things he did with the drawing department. Another of Mason's students was J. R. Taylor (fig.7) who, after being an assistant in the drawing department under Bradford, became a professor of English and almost an institution on campus for most of his fifty year association with the University. Taylor was also to become perhaps the strongest faculty voice for fine art outside the Art department and, certainly, the staunchest defender of George Bellows when his work was considered outlandish by many. He was a very talented amateur (Fig.8) who found a good deal of pleasure in the many hours he spent in Mason's department, in the studio, doing watercolors. He repeated courses in freehand drawing every quarter for two years from the beginning of 1881. He stopped when Mason left because there was no one to teach freehand drawing then. The Lantern of March, 1883, noted that he was, "making great headway in his water colors in the art department. He has one of his latest works on exhibition in the window of A. H. Smythe's bookstore." Taylor's talent was also recognized by the Makio of 1886, in which he was named Special Artist that year. Makio, the school's "yearbook", was first published in 1881. A third student to take work with Mason was Edward Orton, Jr., son of the University's first president. Edward Jr. was later to establish the department of Ceramic Engineering and to be its first head. After the death of his father, after he had achieved a reputation of his own, some wealth and status in the military, Edward Jr. was to found the Orton Sr. Memorial Library which in itself is virtually an art object. Though none of these three men were professional artists or art educators in the usual sense, in one way or another all were to be of vital importance to the University as communicators about art. Charles Marvin and Sern Watt are two other of Mason's students worthy of note. They, too, succeeded Mason as drawing teachers at the University after he left.

Unlike Mathew, Mason did not serve the University by lettering its display cases, duplicating its examination papers, illustrating the faculty's articles and so on. He was of service in two other ways, however; ways which were probably more fitting for a person whose professorial rank was something a bit more than honorific. Mason wrote an article published in the October, 1882 issue of the Lantern. He pointed out the value of drawing to the work-a-day citizen of America and, that Massachusetts had so recognized its value that drawing was made part of the public school learning of almost every child in that state. Still, he said, some people think it steals time away from more valuable studies. Then he presented an historical lesson showing both the Greeks and the French to have included drawing as part of the school curriculum, linking their requirement of drawing with the intellectual and moral development of the Greeks and to the desirability of French manufactured products. He argued that drawing should be required because, "It quickens the perceptive faculties, increases the scope of the eye, and makes the hand the willing and efficient servant of the mind." One reference in his article presages the interest he later expressed in a book titled, A History of the Art of Writing, published in 1920, reviewed in the London Times and widely in American publications including the New York Times. The "language of art", he went on to observe in his article, rather than to conceal thought, as Talleyrand facetiously remarked, was a tool for noting "with delightful vividness" in a sketch book what volumes of words might not bring of pleasant rememberances. Two years later, some of these sentiments were to be echoed by Sern Watt in a Lantern article in which he argued for the employment of an instructor in freehand drawing to replace his mentor, Mason, who had left.

A second service performed by Mason was his redesign of the Lantern's typography and cover (Fig. 9). Its new look emerged in the April, 1883 issue which duly credited him. A subsequent issue carried kudos from other student newspapers in New York, Kansas, Wisconsin and Michigan as well as from all the Columbus newspapers. Their praise of the cover was lavish and the Lantern was recommended for study as a newspaper.[29] Mason's use of the design principles he learned at Smith's school is apparent in the repetition of motifs and the use of floral decoration. His drawing of the ancient Greek seeking truth with a lantern claims for Mason an interest more in industrial art than figure drawing. But at Ohio State in those days still the cover probably was most refreshing.

Professor William Albert Mason, "Willie" as he came to be known after three years association with the University, was a meticulous fellow.[30] His desire for neatness, order and precision was well expressed in his avocations, astronomy and gardening, as it was in the characteristics allowed by the geometry of drawing. These characteristics of Mason's were not shared by the majority of his students who much preferred their own painting to his drawing exercises.[31] That was a problem to plague him some, later.[32] Then, too, Columbus, which he was given to calling "the one-hossedest town I ever saw", was not overly to his liking.[33] It was something less than what he was used to over "Bosting" way. Therefore, it is not surprising that he returned at every opportunity to Boston, Charleston or Marblehead Neck to paint or sketch and, after a Bedford trip in 1882, to return with a bride whom the students said was, "small in stature, but in all else great."[34]

The "boys" liked Willie and his wife. The band serenaded the newly married couple at their boarding-house residence down at Washington and Oak Streets where Willie was fed lots of pancakes and played lots of Whist, both of which he enjoyed.[35] He returned their favor of a serenade with a speech which the boys thought was "neat."[36] Mason was friendly, but only after one came to know him; which was not always the easiest thing to do. Most likely, his reticence was pure New England, come to him through the two hundred year heritage since Captain Hugh. But he did enjoy the "preps", a preference very likely shaped at Andover where he learned, "the great end and real business of living."[37] His reputation among the students was as a careful, energetic and competent instructor who did endear himself to those who came to know him.[38] Students, men and women both, enjoyed his classes enough to return often to the studio. Of the nine quarters during which he taught at Ohio State, five of them saw between forty and sixty percent of the students as "repeaters", and not because they had failed their work with him.

The Masons' ties with the East were too strong to resist, however. His wife had borne William Jr., the first of their four children, back home in 1883, probably in May.[39] Certainly, being one of the first graduates and in high standing from the most important art school of its kind in America, his prospects seemed brighter to Mason in the East where there was no question of drawing's importance.[40] Then, too, Ohio State may have been a bit too ad hoc an institution for his fastidious nature.[41] The fact that President Walter Q. Scott was forced to resign under unfortunate circumstances at just that time may not have set well with Mason. Also, the suggestions he had made for change were not acted on which, for a young and energetic person, was probably difficult to reconcile. In any case, though his decision appears to have been suddenly taken,[42] in a communication from back East to the Board, Mason tendered his resignation almost a month after his contract had been renewed in June, 1883.[43]

Mason's decision was a severe blow to the Board which, after only three years once again was faced with the problem of what to do about art. As Mathew had before him, Mason showed that a large population was interested in mechanical drawing and "freehand drawing".[44] In point of fact, this latter term was applied to all the visual image-making not mechanical drawing; work in watercolors, oils, charcoal, pastel and clay, scenic views, still-life and figure composition, if not portraiture. If what students did was not "fine art," it was close enough for the term not to be used improperly. The word "drawing", then, could be used generally in "official" talk because it would be more acceptable to some people who were conservative about the curriculum where art was concerned. Using the word "drawing" allowed art to be taught. The utility of drawing as the subject was relatively easy to justify. In his report of 1884, William H. Scott, then President of Ohio State suggested that the department needed, as soon as possible, "a skillful and experienced professor" to take charge of freehand drawing. The phrasing suggests a note of bitterness but still it claims the need for an art teacher. To find someone who might be able to reconcile art's two dimensions must have seemed an almost hopeless task, however, after the investment in Mason became defunct.

Mathew, in his somewhat unofficial, sub-rosa presence, showed the University and those interested in it that art was an important subject, the presence of which was essential to the University. Mason, the person in whom the presence of art on the campus was made legitimate, repeated what Mathew had demonstrated. He had introduced both architectural and sculptural study as well as to continue most other media introduced by Mathew. He did not, however, carry on Mathew's work in photography and lithography. The press was left to gather dust in some storage space until the 1940s when lithography was re-introduced as a "fine art" medium. The dark house was taken over by faculty such as Professor Brown who began to employ it in 1880 with the discovery that Mason had no interest in its use. That medium was continued among students on an informal basis until Joseph Bradford introduced it as a curricular subject matter for which a student might receive credit in 1890. Mason had left an indelible mark on Joseph Bradford; he had created a climate of culture in which Joseph Taylor could make watercolors; and he had been an articulate spokesman on behalf of drawing's importance in the curriculum, as well as to have added his voice in favor of a course of studies for teachers of art.

The task of the drawing professor at Ohio State in 1880 was not at all as clear as it might have been thought to be. Even the Board, as beneficent as it was to Mason in material ways seems to have confused the issue of whether Ohio State could and would include art as a liberal study, as well as a vocational one. Its cultural dimension simply would not be supressed; students would not let it be. They wanted freehand drawing. They wanted to make pictures for the sake of creating what they conceived beauty to be.[45] Joe Taylor is a prime example of that desire. But art's vocational dimension is another matter.

Industrial art flourished in Europe. The hope seems to have been that it would flourish equally in America. The English recognized what the French had demonstrated, that products would have little competition on the market if they were well designed. Because their systems of education were nationalized, curricula for designers could be relatively standard. In America, however, education did not begin to really grow until 1870 and besides, it is a matter of state's rights, so standardization was more difficult to accomplish. America could not quite emulate the European educational circumstance so the influence of art on industry had to be different than in Europe. Also, the pragmatic philosophy of a relatively new, frontier nation was more to get things done, than to do them "nicely." Henry Ford is supposed to have remarked that a customer could have any color automobile as long as it was black.[46] Even Yankee ships were bought by the English not because they were either particularly nice-looking or would last long, but simply because they could be supplied at a relatively low cost in large quantities due to cheap labor and the enormous quantity of wood in America.[47] The experimental attitude Americans had toward new inventions seemed to defer design to workability, as design histories of both the telephone and automobile will attest. The effect of mass production was for efficiency in quantity production rather than for beauty. This device plus vast natural resources and an abundant labor market allowed America to compete so well on the world market without being overly concerned with the beauty of its products, that by 1896 it was first among manufacturing nations.[48] The European maxim - which even today seems to govern their products - that beauty coupled with skilled craftsmanship will capture the market - seemed to go by the board. The role played by industrial design in those early days of America seems not to have flourished in quite the same way as it had in Europe. Smith's school, modeled on the English industrial situation, was supposed to help industrial design in America. It seems not to have done quite what was hoped for then in a marketing situation which differed distinctly from today's in which style itself is a commodity. Mason's departure may have left a greater void in freehand drawing than it did in industrial designing.

When Mason resigned, the matter of the art department was dealt with in the best manner of which the Board could conceive at the time. President W. H. Scott and Professors McFarland and Robinson (who had succeeded Professor Mendenhall in 1878), "were appointed to report on the best disposition of the work belonging to the Industrial Art Department."[49] The committee considered the matter and, on July 27, 1883, they recommended that the work of the department be divided. "The instruction in Mechanical Drawing might be assigned to Mr. C. F. Marvin, recently appointed assistant in the Department of Mechanical Engineering, while instruction in Freehand Drawing might be assigned to some other competent teacher."[50] Charles Marvin, M.E., OSU Class of 1883 (Fig. 10), later to be associated with the National Weather Service, was given the job of teaching elementary mechanical drawing for the academic year 1883-84. This decision was understandable. McFarland and Robinson represented the interests of civil and mechanical engineering, respectively. They had their own courses of study to attend to as a matter of first priority. They needed drawing taught for their own purposes and could not wait on some other resolution to the problem of art.

The Board next met in September of 1883 at which time the Executive Committee was empowered to appoint, "some proper person to give instruction in Free-hand Drawing, and other unprovided work, in the Department of Industrial Art,"[51] after having consulted with the committee composed of Scott, McFarland and Robinson. It was this committee's task to consider what was to be done about the Industrial Art Department. They requested, and were granted more time for their deliberations. It took them two years to resolve the matter.

Mason left the University to be Vice-Principal of the Pennsylvania School of Industrial Art where he stayed for three years, after which he went to Central High School, Philadelphia, until 1892. In 1892 he became Director of

Art Education for the Philadelphia Public Schools, a position he kept until his death in 1926, one day shy of age seventy. As events played themselves out at Ohio State in the 1890s, a small drama was being enacted in Philadelphia. It is worth some mention.

Mason's first important action upon assuming his position as Director of Art Education was to publish a *Course of Instruction in Drawing for the Public Schools of Philadelphia, 1893*.[52] One of his jobs was to see that the course, put into the hands of the primary, secondary and grammar school teachers, was correctly used. He organized a schedule of visits to each school for talks with teachers and principals. Mason explained that the course was to be experimental in nature, its use watched very closely and, judgment of its operation was solicited. The purposes of the course were fourfold: to develop perception and observation; to develop conception as a basis of expression: to train the hand to freedom of expression; and to cultivate the appreciation of beauty of form, color and design. These purposes were assumed on the theory of mental development that perception preceded conception which preceded expression. Time allocated to the studies was to be about twenty minutes per day, every day. The course was highly regimented. Although study was also occupied with other matters, there were three basic forms of drawing to be done: "geometric", orthographic projections of the type forms (cones, cubes, etc.) and of common objects; "decorative", modification of type forms by introducing historical ornamentation in repeat patterns; and "pictorial", type forms and common objects and flora in perspective. The course was used for three years in Philadelphia with only some modification, but retaining its essential characteristics. By 1897, the course was a focus of criticism. While several other points were taken up by its critics, "nearly all the criticisms of the Course refer to the artistic side of drawing and not to its industrial or its educational value," replied a Select Committee formed to examine the criticism. They argued against each point and, in the end, recommended adoption of the course by the Board of Education.[53] Critics of the course wanted children to draw from "their heads" as well as what they saw; they believed that the child's imagination ought to be fostered. But the course was not designed to deal at all with imagination. The committee's reply on this point was evasive. It simply pointed out that a psychological principle upon which the course was based assumed that in order to be imaginative a child had first to become perceptive, the main aim of the course.

Although the Select Committee had justified Mason's 1893 course, in 1897 it was redone. Mason's principle assumption about the priority of observation was still held, but nevertheless he made major concessions. "Expression by means of drawing should not be conventional", wrote Mason in the revised version of the course,

> but should be as spontaneous as language itself. There should be the widest possible application of drawing to, and its correlation with, the other branches of study. Frequent exercises should be had in memory drawing, and in creative or imaginative drawing, in the illustration of stories, events and incidents in the lives of heroes, special seasons or days...Drill exercises should not be given oftener than twice a week and should continue not more than seven or eight minutes. This time may be extended to ten minutes in the Secondary Grades. [54]

Mason had felt forced to concede to the pressure of his critics in the matter of imagination but it was little more than a sop, which tended to confuse the basic issue rather than resolve it.

This event was not an isolated one. At the Chicago World's Fair (Columbian Exposition) of 1893 there were several assemblies of delegates from various organizations among which was the International Congress of Education. One of the speakers to address this assembly was Henry Turner Bailey, a graduate of the Massachusetts Normal Art School. Bailey was later to start School Arts Book in 1901, a publication very influential with public school art educators. Bailey was also State Agent for the Promotion of Industrial Drawing in Massachusetts. Whatever his reasons, Bailey reluctantly had agreed that children ought to be allowed some freedom to draw what they wished, as part of systematized drawing courses in elementary education. He called this "illustrative" drawing, which he said was a source of vigor in expression. Its corollary, however, was "pictorial" drawing in which truth was to be sought.[55] Following Bailey to the speaker's platform was Mr. Miller, Principal of the Philadelphia School of Industrial Arts, the school at which Mason had been vice-principal earlier. Miller stated that creative power was the aim drawing ought to be after - whether the process were interesting to the student or not. One can imagine how arid his concept of creativity must have been.[56] None the less, here were the first evidences in an important forum, of the collision to occur on Mason's home ground a short while later, a collision whose effects we still feel, a collision of beliefs stemming from fundamentally competing views of human nature and development, a collision of philosophies of art education, and a cultural collision fostered in part by Smith's conception of systematic drawing.

For those at Ohio State, however, these episodes undoubtedly passed unrecognized. No one in drawing at Ohio State seemed overly concerned whether or not a point should be debated about the relation between perception and imagination. Joe Bradford seemed to take it for granted that one draws what he sees; a legacy left by Mason. Ohio State between 1883 and 1905 concerned itself with other ideas. It was a time for growth to take place; there was a University to be built.

ILLUSTRATIONS - CHAPTER II

1. The art gallery of the University of Illinois, photographed in 1892 but which is believed looked like this on January 1, 1875, the day it opened. Courtesy Professor James R. Shipley, Head, Department of Art & Design, University of Illinois.

2. Another view of the gallery.

3. Diary of Studies for Class A, Certificate A, Massachusetts Normal Art School. Courtesy, Steven D. Stavros, Registrar, Massachusetts College of Art.

4. Typical page from Walter Smith's Teachers' Manual for Freehand Drawing in Primary Grades, James R. Osgood & Co., Boston, 1875.

5. Civil engineering drafting room in University Hall, Ohio State University, 1890. The room probably looked much like this in the 1880s. Courtesy, OSU Photoarchives.

6. The drawing room, University Hall Ohio State University, circa 1888. The picture has been dated at 1889 but is probably earlier due to the presence of shades which were added after October, 1888. Joseph N. Bradford is at the rear of the room near the door. The room probably looked much like this in 1881 when Mason had it. Courtesy, OSU Photoarchives.

7. Portrait of Joseph R. Taylor, circa 1890s. Courtesy, OSU Photoarchives.

8. Pen drawing by Joseph R. Taylor after a picture by George Hitchcock. In, Makio, 1895.

9. Ohio State University Lantern, cover drawing by William Mason. Courtesy, OSU Archives.

10. Photograph of Charles F. Marvin, 1882 in the mechanical engineering laboratory. Courtesy, OSU Photoarchives.

FOOTNOTES - CHAPTER II

1. Ibid., Cope/Mendenhall; History of the Ohio State University; p.107.
2. Ibid., Kinnison; Building Sullivant's Pyramid; p.77.
3. Cyclopedia of Education: Art Education. After taking up its study in 1848 on the advice of Horace Mann, drawing was made compulsory in the Boston Grammar Schools in 1864. See Stuart Macdonald for a fuller discussion of the dates and sequence of events regarding drawing in Massachusetts. Macdonald's dates differ from those of the Cyclopedia.
4. Logan, Frederick, Growth of Art In American Schools, Harper & Brothers Publishers, New York, 1955; p. 70.
5. Ibid., Logan, Growth of Art in American Schools; p.70.
6. Ibid., Macdonald; The History & Philosophy of Art Education; p.260-61.
7. Board of Trustees Minutes of June 23, 1880.
8. Board of Trustee Minutes of August 31, 1880.
9. Thompson presented two important papers a few years later. In 1883 he addressed the Indiana College Association on "Art in American Colleges." In 1884, at his inauguration as first president of the Art Department of the National Art Education Association he presented an address titled, "How Drawing Should be Taught in Our Public Schools." Copies of these two papers are courtesy Helen Q. Schroyer, Documents & Special Collections Librarian, Purdue University.
10. In his paper "Art in American Colleges", Thompson claimed that of 362 colleges in America of 1881, only about twenty had recognized the importance of instruction in art. His list named twelve of the twenty and included Harvard, University of Cincinnati, Missouri State, Milwaukee College for Young Women, among others. A curious omission from his list was the University of Illinois which, in 1875, had the collection shown in Figs. 1 & 2 of this chapter.
11. Ibid., Macdonald; The History & Philosophy of Art Education; p. 150.
12. Tenth Annual Report; p. 17.

13. *The National Cyclopedia of American Biography*: Mason, William Albert; p. 227.

14. This information is courtesy Steven D. Stavros, Registrar, Massachusetts College of Art, Boston.

15. *Ibid*., Stavros.

16. Superintendent's Report for the Worcester, Massachusetts Schools of 1877, section of Drawing. Courtesy, Donald J. Howard, Director of Professional Personnel, Worcester Public Schools.

17. Frederick Logan in his book *Growth of Art in American Schools* (p. 71) makes the observation in regard to diploma work at Smith's school, "Sheer technical skill and neatness appear to have been the first consideration."

18. Mason's Report of November 1, 1880, in the *Tenth Annual Report*, 1881; p. 36.

19. *Ibid*., Mason, 1881.

20. *Ibid*., Mason, 1881.

21. Good, H. G., *The Rise of the College of Education of the Ohio State University College of Education*, The Ohio State University, Columbus, 1960; pp. 19-20.

22. *Ohio State University Bulletin* Alumni Registry, November, 1909; p. 5.

23. Ohio State *Lantern*, May, 1881; p. 59.

24. Letter from Edward Orton Sr. to Secretary Allen, January 27, 1881, OSU Archives.

25. Letter of June 17, 1883, from Charlestown, Massachusetts, from Mason to John Lorenz. OSU Archives.

26. Mason's Report of November 1, 1881, in the Eleventh Annual Report, 1882; p.42. The student referred to by Mason most likely was Frank Packard who came to Columbus in 1882 and studied at the Ohio State University "with special reference to architecture." *Business 400 of Columbus* (Columbus, O.: The Press-Post Printing Co., 1896). Packard later was the architect for Hayes Hall.

27. Ohio State *Lantern*, July, 1882; p. 87.

28. Mason's Report of November 14, 1882 in the *Twelfth Annual Report,* 1883; p. 49.

29. Ohio State *Lantern*, May, 1883; pp. 62-63.

30. Ohio State Lantern, July, 1882; p. 88. The reference to Mason as "Willie" can be found under "Suckers." The 1883, Vol. III Makio (first version) hints at Mason's character as meticulous with the following poem:

> He looks in the glass,
> But perfection is there
> His mustache and whiskers
> All right to the hair.

31. Makio, 1882, "The Ideal Curriculum", under which heading is: drawing-1/98 & painting-75/89; a goodly ratio in favor of painting.

32. What the students probably most appreciated about their own painting was the freedom to express their own imagination. Mason's drawing lessons allowed none of that. This problem showed up later in Philadelphia when he was Director of Art Education there.

33. Ohio State Lantern, July, 1881; p. 85.

34. Makio, 1883, Vol. III (second version).

35. Ibid.

36. Ohio State Lantern, July, 1882; p.88.

37. Private Schools 1954, Thirty-fifth Edition of Sargent's Handbooks; Phillips Andover Academy; p. 130.

38. Ohio State Lantern, October, 1883; lead item p. 1.

39. Ibid., letter from Mason to Lorenz.

40. Albert Allen's Report of the Trustees in the Tenth Annual Report, 1880, indicates Mason's standing. The fact that drawing had a high standing in Massachusetts is borne out by its Industrial Drawing Act of 1870.

41. Early on, the students would have to tote bags of gas to the college from Columbus. In a letter to President Scott requesting purchase of an oil-burning slide projector, Professor John Short makes reference to this fact in 1882. Before the "street railroad" connected the University with Columbus, it was a fair buggy ride and long walk between the two. Before the dormatories were built, faculty and students lived along side one another in University Hall. The University was to retain this character for some time.

42. Ibid., letter from Mason to Lorenz. Mason discusses work on cabinets in the drawing room that he would like Lorenz to do. That is, he seems to have had in mind to return to Ohio State. Yet, his resignation letter was reported in the July 26 Board minutes. It would appear that in less than a month's time he had made his decision to move, for whatever reasons, and that he had not entertained it seriously before June 17th when he wrote the letter to Lorenz.

43. Board of Trustee Minutes of July 26, 1883.

44. Mason's third annual report presented in November, 1882, suggests that the number of non-prep students taking freehand drawing, non-required, non-vocational art, and the interest they evidenced by their progress as well as their attendance in the studio, was rapidly increasing. His figure was 66 of the 149 counted for the year. This seems to warrant the conclusion that the population of students interested in fine art was a large one.

45. For example, aside from the interest in art expressed by students as reported generally by both Mathew and Mason, students were admitted to the University to study drawing only. Two of these were Ada Needles at least as early as 1883 and, Mrs. E. S. Clark in 1887. From the Journal of the Ohio State University Arts & Science Committee Minutes from 1880, S. C. Derby, Secretary. OSU Archives.

46. Bailey, Thomas A., The American Pageant, D. C. Heath & Co., Boston, 1965; p. 813.

47. This alleged fact was reported on an NPR program of about June 2, 1977, over station WOSU. A designer of model ships was being interviewed during the course of which he made a claim roughly approximating this one.

48. Ibid., Bailey, The American Pageant; p. 528.

49. Board of Trustee Minutes of July 26, 1883.

50. Board of Trustee Minutes of July 27, 1883.

51. Board of Trustee Minutes of September 7, 1883.

52. Courtesy, Mr. Jack Bookbinder, Director, Division of Art Education of the Philadelphia Public Schools.

53. Publication date Philadelphia, March 9, 1897, addressed: To The Board of Education of the First School District of Pennsylvania and submitted by a committee of fourteen. Courtesy, Mr. Bookbinder.

54. *The Course of Instruction in Drawing Including Form Study & Color For the Public Schools of Philadelphia*, Edward Brooks, Superintendent of Public Instruction, Philadelphia, Pennsylvania; Burck & McFetridge Co. Printers, Philadelphia, 1897; p. 2. Courtesy, Mr. Bookbinder.

55. *Ibid.*, Logan , *Growth of Art in American Schools*; p.99.

56. *Ibid.*

III. A TIME OF GROWTH (1884-1905)

Those who knew Joseph N. Bradford have said that in every sense of the term he was a gentleman. His probity must have been accompanied by a rather aggressive drive to bring about what he built. His courtesy must have been accompanied by firm resolve to guard it against encroachment by those who had been his teachers at Ohio State. Bradford, Ohio State University graduate, Class of 1883, with the degree M. E., the man to whom was given the baton dropped by Mason, became a man of some moment in the University. To his efforts ultimately may be credited the Departments of Architecture, Engineering Drawing and Photography; as University Architect, some of the conception for campus development; establishment of Ohio State's Photoarchives; as well as to nurture art in the College of Engineering, a study later to be given root and to flourish in the College of Education.

The legislators, who had been reticent to accept Ohio State fully as their responsibility, finally began to fund the University in a somewhat more generous measure when it became apparent that the land grant could not continue to cover institutional costs. The trip to Illinois in 1879 had helped in this respect. Conditions for the University's growth improved, requiring some adaptive moves on the part of its administrators. President W. H. Scott pointed out in his report of 1884 that, over the ten years of the University's history the number of students attending had increased dramatically. Engineering especially had enjoyed a large enrollment; the number attending classes in 1883 was five hundred. But, "the professor is sadly overworked," suggested Scott. He then recommended the separation of faculty work - mathematics, civil engineering and astronomy - which at that time was under one department, into three departments as part of an overall departmental proliferation. He also noted that although there was an instructor for the year, the Department of Drawing was without a head and that this situation should be remedied.

To help relieve the heavy faculty load, assistants had been used. C.Marvin was one of those in whom the responsibility had been invested to transmit knowledge to his younger fellow students. In 1884, the University was only eleven years old so, to employ its students as teachers must have been a bit unsettling. The thought of electing an alumnus to the faculty must have been downright frightening. Faculty and trustees reasoned, however, that if other institutions were willing to employ Ohio State's graduates then certainly it ought to be willing to hire its own when the situation warranted doing so. Conversely, if students from other institutions were willing to work on advanced degrees at Ohio State then the institution must be a worthy one. By 1885, both these conditions had been met: e.g., Marvin had been called by the United States Signal Service for meteorological work as a "junior professor"[1] and, of nine persons working on advanced degrees, five came from other institutions; one from the Virginia Agricultural & Mechanical College. "These are significant facts. They indicate that our own alumni, who have had the best opportunity to judge the work of the University and the alumni of other institutions, recognize the advantages offered here.", said Scott in his 1885 Annual Report. With these remarks the way was paved for Bradford. In the same report, Secretary of the Board, Alexis Cope, reported that Joseph Bradford, M.E., class of 1883 had been elected to assist Professor Robinson in Mechanical Engineering, and to be instructor of classes in mechanical and freehand drawing.

Bradford's election at that time was unique and precedent-setting in Ohio State's annals. But, it is quite understandable in light of Scott's argument and of the experience with Mason. Mason, an "outsider" with all the advantages of a very proper background and education, a person of high standing from the most significant institution of its kind in America, a person to whom the institution had given as much as it could by way of rank, station and fiscal resources, had deeply disappointed the University by leaving Ohio. The faculty and administration needed someone upon whom they could rely to remain at and help build the institution. To find such a person, was probably the unwritten charge which the Scott-McFarland-Robinson committee had. Naturally, not wanting to experiment once again with the Massachusetts Normal Art School, they entertained the possibility that one of their own might be able to meet Ohio State' needs best.

In 1884 there seem to have been three "inside" possibilities given that Marvin, apparently their first choice, had been called to another service. There were Thomas Mathew who applied for the position that year; Sern P. Watt who was then a student at Ohio State; and Joseph Bradford who had graduated the year before.

Even if they were favorably disposed to rehiring Mathew, his age was an important factor against him. In 1884 he was seventy. Still, they kept him in mind, postponing any decision on his application for the position. Which left Watt and Bradford.

Sern P. Watt (Fig. 1) was born 1859, in Denmark, educated in the public schools of Fremont, Nebraska, between 1866 and 1873 and entered Ohio State as a prep in 1880 after having farmed for seven years and taught public school for one.[2] His curriculum up to 1884 included three quarters of freshman drawing and one course in projection drawing from

Mason, and three quarters of projection drawing, probably under Marvin and Professor Robinson.[3] During the early part of the 1884 academic year, as a sophomore, he wrote an article titled "The Purposes of Industrial Education" published in the January, 1884 issue of the Lantern. In the last paragraph he said, "It is to be deplored that our Industrial Art Department should suffer the want of an instructor of free-hand drawing." This conclusion was arrived at after an argument which proceeded something like this: premature death, poverty, misery and vice all are functions of ignorance. Ignorance must be forestalled which implied education. The "new education" is an industrial one; in France, et al this has been proven. Industrial education is the union of mental and physical skill. Drawing is the acme of that union. Q.E.D., a drawing instructor, not then on the faculty, is needed at Ohio State. With this conclusion arrived at logically, Watt seems to have thrown his hat into the ring for the job opened by Marvin's acceptance of another position. On November 11, 1884, as a Junior, Watt was employed to teach projection drawing for the academic year 1884-1885.[4] But that did not end the matter, of course.

Marvin, Watt and Bradford all had been active in Ohio State's Engineering Association. Each had delivered papers before the group. Bradford (Fig. 2) had addressed the organization in January of '83 on "The Strength of Screw Threads" and, in April of the same year, on "Gold Mining", "in which he discussed the subject with such familiarity as only his actual experience in the mines could have furnished."[5] Bradford also had worked for Edward Orton Sr., State Geologist, on the Geological Survey at least as early as 1882. This is attested to by his work in those early volumes (Figs. 3, 4 & 5). From 1883 to '85 he had been employed by the Penn Central & St. Louis Railroad[6] as a draughtsman and machinist. Although his job took him from the University, he kept his ties close to it through Orton by continued work with the Survey.[7] Having these jobs gave him an edge on the slightly older Watt, demonstrating that his knowledge of and skill at drawing was valued and put to use by others. Bradford also had two other advantages over Watt.

Bradford's parents had moved from Gold Hill, California, in whose public schools he was educated from 1865-1873, to Columbus, Ohio, in 1873 where Joseph, then thirteen years of age, attended Columbus Schools from 1873-1876.[8] He entered the University in 1877 at the age of seventeen, enrolled as a first year prep student. Therefore, Bradford was on campus for three years of Mathew's tenure. Since the prep work was not recorded in those days there is no clear-cut evidence that he took work with or was influenced in any way by Mathew. However, even if he had not worked in Mathew's studio - a highly unlikely possibility - the University community was so small at the time that he could not have helped but know what was going on in Mathew's bailiwick. Bradford may have learned something of photography, lettering and mechanical drawing from Mathew and probably did some free-hand drawing under his tutelage. He may even have been introduced to architectural drawing. Bradford's curriculum plan does record his having taken drawing in the Spring quarter, 1882, with Mason.[9] Since students were allowed to work in the studio without noting the fact in their curriculum plans, Bradford may have done other work with Mason, perhaps in modeling and architecture. The degree to which drawing played an important role in Bradford's education is not at all clear from his student records. However, Bradford was in attendance during the tenure of two drawing instructors as Watt was not. This must have been to his advantage for what he learned from them, if only informally. The other advantage which Bradford had over Watt, a very important one, was that Bradford had already graduated while Watt was still a student.

For these reasons, Bradford probably was the committee's choice when, on May 5, 1885, "President Scott was directed to open correspondence with a view of securing a competent teacher of mechanical and free-hand drawing."[10] Were no better prospect to become evident, they were ready with "their own." Apparently, none better applied for, on June 22, 1885, Bradford was elected "instructor in mechanical and free-hand drawing."[11] But it was clear that he was to be under the close supervision of Professor Robinson, head of Mechanical Engineering, to whom Bradford was also made an assistant. Bradford had still to prove himself.

So, after two years of considering the matter, then acting, the Scott-Robinson Committee completed its work. (McFarland had left in December of 1884 to become President of Miami University.) This time, undoubtedly, there was no sigh of relief.

One wonders, sometimes, of the men upon whom institutions look with favor and put their stamp of approval. Bradford seems not to have been that good a prospect. Certainly, from his early record, he was no scholar.[12] His work for the Geological Survey was by no means outstanding in its draughtsmanship (see Figs. 3, 4 & 5). The only drawing recorded as a subject of study in his curriculum plan was the course from Mason and two courses in projection drawing, probably taken with Robinson. Even some of his first architectural rendering (Fig. 6) is quite amateurish. Then again, Bradford later exhibited a certain touch with the brush, rendering "things as they are" (Fig. 7). Perhaps the powers that be saw in him loyalty to his Alma Mater as well as a potential for developing himself which he seems not to have demonstrated up to that time. Perhaps more importantly, men are forced by circumstance to rise above what otherwise they would become. It is a fact that Bradford rose. His rise was almost concomitant with the establishment in the University of manual training.

As Governor of Ohio in 1870, Rutherford B. Hayes was instrumental in the formulation of Ohio State's initial educational policy by virtue of his Board of Trustee appointees. The institution was to be a new kind and specifically for a new era - the Age of Industrialism. His interest in the manual training movement in America and elsewhere further affected the University's course when, as a member of its Board of Trustees (1887-1893), on February 21, 1888, he offered the resolution that a Manual Training Department for men and women should be added to the University.[13] He appears to have believed that the industrial era had at its heart the ability of all men and women to handle tools skillfully.[14]

In 1893, the new manual training building named Hayes Hall in his honor (Fig. 8), was opened to occupancy. It was to house the Industrial Department (later known as Industrial Arts) whose work comprised woodwork, forge, foundry and machine shops as well as departments of cooking, sewing and drawing.[15] Industrial Arts was headed up by Arthur L. Williston, a graduate of the Massachusetts Institute of Technology. Manual training was not regarded favorably by most faculty members and they continually rejected Williston's course proposals. Those in the Department of Mechanical Engineering, particularly Professor Robinson, believed manual training was superfluous, that the work could be done better in its own department.[16] Williston's problem persisted for at least three years. Robinson left the University early in 1896. In April of 1897, Associate Professor Bradford signed a petition with Professors Lord, Brown, Orton, Jr. and others supporting Williston and the "Department of Manual Training" (sic.).[17] Bradford's courses in drawing had to serve many areas in the University.

By March of 1893 drawing, which had been made a separate department in 1890, had moved into the rooms on the third floor of Hayes Hall.[18] During the seven years between 1885 and 1893 Bradford had secured his territory well enough that original plans for Hayes Hall, drawn up by architect Frank L. Packard, show the entire third floor of the building's two wings to have been designated for mechanical and free-hand drawing (Fig. 9). Obviously, Bradford had worked hard to make possible the expansion in space allocation of his department from one room in University Hall (Fig. 6, Chap. II) to an entire floor in Hayes (Figs. 10 & 11) which included a north and a south portion. Figure 11 shows the north wing. To understand how Bradford built his department requires a more detailed examination.

Mathew and Mason both had submitted their first annual reports shortly after assuming their duties. Bradford did the same. In 1885, he indicated to President W. H. Scott that drawing was divided into two "classes"; projection and freehand drawing. Bradford's aims in projection drawing were twofold: to teach the proper care and manipulation of drawing instruments; and to exercise imagination, "in order to form a clear conception of the appearance of objects."[19] In freehand drawing, "The plan adopted... is about the same as that followed in art education institutions."[20] This cursory description is set forth in much greater detail for students in the 1885 Catalogue's Departments of Instruction. Freehand drawing is to improve the faculty of observation. This was done first by "cultivating" the eye to see outlines correctly, then to perceive varying shades, and the hand to draw what the eye sees. This progression continued from flat work (copying outlines) to the representation of actual objects (wooden models and casts) in pencil, crayon and charcoal, then to copying photographs and, finally, to copying nature using watercolor and oil painting media. Bradford's aims, almost his very words, are the same as those uttered by Mason. Freehand drawing improves perception and mechanical drawing improves imagination. The important question which arises on this view then, is which kind of drawing should precede the other; does perception give rise to imagination?

Mathew had not addressed a possible distinction between freehand and mechanical drawing, but stressed the craft of drawing in several media. A taste for art was to be achieved through a study of masterpieces, apparently as an intuition. Mathew's lack of a systematic method by which to make art known - only to view art of the masters and to imitate nature - is understandable. It was how he had learned. He relied on students' perspicacity as he had on his own to induce whatever generalizations intelligence would allow and, upon talent to employ these in a visual way.

Mason advanced the philosophico-psychological dimensions of drawing by offering a strategy through which study of and practice in drawing would give rise to understanding. At Walter Smith's school he had learned to understand drawing as composed of an "alphabet" whose geometrical components would be learned as language, later to be formed into visual "sentences", pictures of some worth. Freehand and mechanical drawing were distinct in their contributions to this end. However, the connection between the two had not been made clear by Smith, so Mason attended to it only enough to assume that freehand drawing should occur in the early years of study and, for the purpose of sharpening all University students' perception. Especially, this was important at Ohio State because its educational philosophy stressed "industrial education," a union between observation, reason, and skill, each the heart of science, liberal studies, and American pragmatic industrialism respectively.

Bradford seems simply to have accepted the distinction which Mason brought to Ohio State. Although he felt his ties with art to be strong, especially in his later years, his concern was first and foremost with engineering. Therefore, the direction in which his own particular interests took him, while they did not de-emphasize freehand drawing, did stress mechanical drawing. More particularly, he seems to have been concerned mainly with the craft of mechanical drawing. This is borne out by Bradford's first priority in class which was the care and use of drawing tools. It is borne out also by Bradford's first initiative in respect to his department. Bradford pressed for the purchase of thirty-five drawing tables. It took two years to get new ones; the University wanted simply to repair the old. But in 1885 Bradford allied himself with Professor Brown, head of the Department of Civil Engineering, who also taught some special types of drawing. Together they submitted plans for the tables which became known as the "OSU New, Improved Drawing Tables," (see Fig. 10).

His curricular emphasis shows up most clearly in the courses he taught. Aside from free-hand drawing which had to be taught every quarter, the first term of each year was given to a course in Projection Drawing, followed the next quarter by a course in Descriptive Geometry and, the third quarter by one in Shades, Shadows and Linear Perspective. Each of these employed a text book specific to the course.[21] According to his Annual Reports, between the beginning of 1885 and 1886 and the end of 1887-1888 academic years, the number of students taking Freehand Drawing dropped from 157 to 38 while the number taking Projection Drawing remained stable at about 44 and those taking Shades, Shadows & Perspective rose from 21 (1886-1887) to 34 and in Descriptive Geometry from 15 to 41. The change in figures is accounted for, in part, by the two year hiatus (1883-1885) in which freehand drawing was still required but not taught; shifts of coursework from the sophomore to freshman years; the growth in enrollment enjoyed by engineering; and the shift in 1889 of the lettering course from Civil Engineering to drawing. Still, it was clear that Bradford's coursework emphasis was in the kind of drawing to do with engineering. It was also clear, however, that Bradford had a very heavy teaching schedule, split between two kinds of drawing which, although related to some extent, required different treatment. He stated this in his Annual Report of 1889. Some action had to be taken to rectify the situation.

Joseph R. Taylor, who as a student at Ohio State had taken so much drawing from Mr. Mason, volunteered to assist Bradford and to teach freehand drawing without compensation. This suggestion which he made in June, 1889, was referred to President Scott and Mr. Bradford. Bradford discussed Taylor's "generous offer" in his 1889 report. One suspects that Bradford had sought out his friend Taylor's services, pressed by what looked like an insurmountable task.

In June of 1890, Drawing was made a separate Department and Bradford was elected Assistant Professor in charge.[22] Apparently, he had "proven" himself enough by then, that the Trustees believed he could not only conduct his own work but, he could also oversee the work of another. Funds were earmarked for an assistant and Mr. Taylor assumed the duties of teaching "freehand drawing" in Autumn of 1889.

During the same year, the Sketch Club which Bradford had organized as an ad hoc Saturday affair in 1888 (Fig. 12) was formalized. Its new face was noted with a drawing in the Makio of 1890. Although the drawing is not signed, from the style it could only have been done by Taylor (Fig. 13). Taylor seems to have become the one upon whom Bradford would rely to develop the area of art. It is the first real indication that a future split might take place which would allow art to come into its own.

Joseph Taylor, talented as both an amateur artist and as a teacher, must have enjoyed himself immensely teaching art, as the students must have enjoyed him. He was a romantic, and lover of beauty. Fortunately for everyone, his idealism and decorum were tempered with humor. The Makio of 1891 included, "A Description of J. R. Taylor's Masterpieces." It began, "Encompassed by a beauteous 99-cent-store frame, we behold a landscape of such vividity that we are almost transported, with return tickets, from the fourth floor, far off, to dream of childhood's cloudless days, when the sky was bluer, the grasses greener, and the water wetter; so awfully and wonderfully wrought is this view." In the same vein, the description carried on in detail about the sun, clouds, sky, water and other of the picture's features which included, on a hillside, a slab inscribed with these words "Sinner repent, Do not eat this grass, But board at Surface's Club." Pondering the slab was an "Adonis-like figure clad in brass buttons and white gloves; it is evidently a figure of speech, for his cherubic lips seem to have given rise to air-bluing words."

Taylor was one of those few, and wondrous, "campus characters" whom students adore because they are firm in their beliefs but not unbending, obviously knowledgeable but sometimes obscure. James Thurber tells a little tale about Taylor, typical of his character. Taylor, in his later years, kept assuring his students that poetry should not be read aloud. Thurber figured out why, saying, "In my day he used to read poetry aloud, with a peculiar and disconcerting lift of inflection on the last syllable in every line. Some of his students took to imitating this curious mannerism out of class. He never did get the hang of reading verse easily and effectively, and he must have come to the conclusion that it couldn't be done." Taylor probably brought such qualities to his drawing classes. One can imagine him discussing aspects of paintings and what the artist must do to make his work extraordinary. Taylor's philosophy of art education was distinct and differed significantly from those of Mathew, Mason and Bradford. He lectured often on the significance of art and the artist.

In 1908, Taylor addressed the Columbus Art Association in three talks entitled, "The Painter's Language," "The Painter's Meaning" and "The Painter's Service."[23] His views are also presented in the OSU Monthly.[24] For Taylor, the artist discovers intention in his work after the fact. The desire to explore his work for its meaning is a function of the artist's belief in himself and his potential greatness. Thus, what he perceives in the work is given its significance in large part by the artist's personality expressed in the act of painting intuitively.

Once discovered, the intention is refined in further work which becomes a style, the particular artist's unique style. University education plays a distinct part for the artist because it helps him understand life; that is its function. When his life has meaning it is expressed by the artist in his work and this meaning is communicated to any viewer willing to take time to find it there. Art for Taylor was no induction from "the masters," of rules for making art, as it was for Mathew. Nor was it deductively arrived at from principles of art, as Mason believed. It was an individual expression of personality formed in the educative process and discovered in the examination of one's own work. Education in art for Taylor was, rather, education in life. Here was a justification for art in the University, based in liberal study but for vocational ends. It is probably the first statement about art at Ohio State to be so very much in advance of its times.

The year of 1890, then, must be set down as one of some significance for art at Ohio State. Drawing was recognized finally as a separate and *bona fide* Department in which two kinds of drawing were carried on by two instructors, who were compatible co-workers, each interested and skilled in his own area. It was also a significant year for three suggestions made by Bradford in his 1890 Annual Report: the establishment of a short course in drawing leading to a certificate; "the need of extending the scope of the department...and to go with this a museum of art"; and provision to give instruction in photography to the students of science and engineering. Each of these must be examined closely for their significance.

A course in photography was offered in 1891. It was an elective course taken by sixteen students. Facilities and some equipment were furnished by the University for something over five hundred dollars. Some equipment and books were donated by the Rochester Optical Company of Rochester, New York, the Scoville and Adams Company of New York City, the E. & H. T. Anthony & Company and the Columbus Camera Club.

In a Columbus newspaper article some years later, Bradford claimed to have first developed an interest in photography in 1883 when he constructed a camera from two boxes, a brass tube and a jeweler's lens. The year 1891 saw formalization in a course offered by Bradford, what the University had first offered informally in 1874 to students through the services of Thomas Mathew.[25] There is no doubt about Bradford's significant role in making photography at Ohio State virtually unique among Universities, however. His interest in and devotion to it were extraordinary. This is clear not only by the courses he offered in it, but also by his research efforts. In 1896, with Thomas French who was employed earlier as an assistant in the Drawing Department, Bradford was experimenting with three-color reproduction which involved photographic color separation.[26] His experimental work also extended to showing that no X-rays exist in any form of light.[27] Courses in photography were proliferated over the years, with the addition of assistants to teach them and finally, in 1929 photography was made a separate teaching and service department in the College of Engineering, under Frank Haskett (Fig. 14) who had been employed by the University in 1907.

To understand Bradford's other two suggestions involving a short course in drawing and, the Drawing Department's "extension" to be accompanied by an art museum, a series of events which had taken place some years earlier must be set forth.

Mrs. Alfred Kelley, wife of a figure prominent in Ohio's economic and political life and influential in the development of Ohio's canal system,[28] met with over seventy women one October afternoon in 1878 at her mansion-home on Broad Street where the Christopher Inn now stands. Mrs. Kelley had been appealed to by some ladies,who together were reading Winckelmann's History of Art Among the Ancients, to organize an art club or association. Ohio's capitol city encompassed many prominent people whose great desire was to see Columbus at least competitive with Cincinnati on a cultural-educational level. The seventy-two women who met with Mrs. Kelley had that motivation. Together they formed the Columbus art association. Eleven days later, on October 30, 1878, another group, some who were husbands of the association women, incorporated the Columbus Gallery of Fine Arts. Six months earlier, the way had been paved for these two occurances by passage of an Act of the Ohio Legislature in May of 1878, drafted by Judge J. R. Swan and Gen. J. A. Wilcox, which provided for the formation of a corporation which might receive, hold and administer funds, "bequeathed or given for purposes of fine arts, science, etc."[29] These three events had been carried off in what appears to have been a very carefully planned sequence for the single purpose of raising a building for art. The funds to finance this structure were fully expected by all those concerned to be forthcoming from the estate of Mrs. Louise Deshler. Mrs. Deshler had openly declared her intention to endow an art gallery.[30] The corporation was to handle the financial end and, the Association to organize the cultural dimension. Mrs. Deshler's will involving an estate estimated at $85,000 was contested, however, and the money went elsewhere than to an art gallery.[31] The Association and Gallery Corporation merged anyway on October

19, 1887, for even as late as 1888 there appears to have been some hope that a ruling on the will would go in their favor.[32] In the meantime, the Association group was not idle.

Soon after its formation in 1878, space was donated in which the ladies might meet and they began to collect books; sources for the papers they would write and read to one another. They also collected some casts from which to draw. The group invited speakers from elsewhere to address them. One of the first was Mr. French, Director of the Chicago Art Institute at the time.[33] Spurred on by the proceeds from this lecture and the kind offices of many who donated their services, time,and money, in January of 1879 the Association opened the Columbus Art School, now called the Columbus College of Art & Design.

The art school operated at first out of one large room, given by Mr. Francis Sessions, in a building on Long Street. Professor Walter S. Goodnough, Superintendent of Drawing for the Columbus schools served gratis as the school's Director. Six teachers, including a curator, were found to teach courses in drawing, woodcarving and decorative design, watercolor, oils, china painting and art needlework and lacemaking.

Goodnough had come to Columbus in 1873 from the State Normal School of Salem, Massachusetts.[34] Later, the National Education Association noted Columbus as a "banner city" because of the quality facilities and students' results obtained in drawing by Goodnough.[35] His methods seem to have been those of Walter Smith, or very much like them.[36] He seems also to have paralleled in the Columbus Art School what Smith had instituted at Massachusetts Normal for, by 1889 at least, the school was awarding A and B certificates for the completion of one year's work and diplomas for the completion of the school's two year course of study. As might be expected, the first year's work was devoted to drawing (certificate A) and the second year to watercolor, oils and design (certificate B).[37] Its annual commencement was enhanced by an exhibition of student work for which illustrated and bound booklets were published.[38] The school also held Saturday classes for youngsters. By 1902, the Association had plans to approach the Columbus Teacher's Association for purposes of cooperative effort between the art school and public schools.[39]

As the events downtown unfolded, the University north of Columbus out in farmland, kept well informed. Two on the first list of members in 1878-79 were wives of University people; Mrs. Edward Orton and Mrs. Joseph Sullivant. One of the Association's honorary members of the same year was Professor Albert Tuttle. From the very outset the Association, Gallery and University sought to establish and maintain amicable relations with one another. These were honored over the years by having many of the University faculty give lectures and, on the other side, by employing at the University some who had worked as teachers in the art school. The University has always been well represented at the annual and other art shows held in the Gallery. In 1906, an exhibition of Columbus artists was approved which included four Ohio State faculty among which numbered Joseph Bradford.

Therefore, in 1890, when Bradford made his suggestion for an art museum - probably at the instigation of Joe Taylor and also Josiah R. Smith, teacher of classics - the University was well aware that Columbus had an Art Association, that it had merged with the incorporated Gallery and that an art school had been under way for eleven years, with able direction and a certification procedure which paralleled

Smith's school in Massachusetts. It is even quite conceivable that Goodnough had been the one from whom University administration had sought advice prior to Mathew's ousting, and that he had named Smith's school, thus being instrumental in Mason's employment.

In 1890, the University's building program had just gotten under way. Neither Orton nor Hayes Halls had been built, although both were priority buildings for space much needed by way of classrooms. On the other hand, prospects for a bona fide art gallery being built had dimmed considerably with the Deshler matter shaping up as it had. And, Bradford's department was growing, perhaps even more quickly than the University had anticipated that it would. On balance, however, the University certainly could not see its way clear to request of the Legislature money for a separate art gallery on campus. The sentiment against that would have been overwhelming. As we shall see, space was to be allocated for an art gallery, but the University still had to play the waiting game.

Bradford's request for a short course certification procedure in drawing had similar drawbacks to those for a museum. The University might have appeared to put itself into direct competition with the downtown art school, upsetting important people, gaining no good will, possibly weakening the Art School in its formative years. Yet, if what Bradford was aiming at was the certification of people to teach drawing in the public school, then there was reason for pause.

Mathew in 1876 had suggested a "department devoted to art training" as a supplement to, "the elaborate systems of drawing that some of our school boards have recently introduced."[40] In 1878 and 1879 he hinted at the matter again by referring to the number of ladies taking drawing and, their right to be bread winners along with men - undoubtedly, as teachers in schools. In November of 1880, directly after his arrival at Ohio State, Mason suggested in his annual report that special courses in art be given for those who would teach and, that teachers of drawing be prepared in what he called an "Art Training Department", the term used by Mathew. But in neither of his two other annual reports did he refer to the matter again. By that time the Columbus Art School was in operation and the University may have suggested to him that he exclude from his recommendations any reference to the preparation of drawing teachers until intentions downtown became clear. It may even be, if this were the case, that his prospects in Columbus looked a good deal dimmer for the suggestion. But, in 1883, W. Q. Scott also recommended that Ohio State consider the possibility of establishing a chair of pedagogy. His argument, of course, was that better early education would ensure for the University improved potential in its freshmen. If the University could explore the science of education it might be able to make an impact on public schooling. It would, in effect, be serving itself well to place, "an able professor of the philosophy of teaching in our leading educational institutions."[41] This plea was repeated by W. H. Scott in 1885. But still, the Board of Trustees refused to honor the recommendation. It was not until "manual training" was introduced in 1893 that reasons for teacher preparation became more apparent.[42] Bradford's 1890 recommendation for a short course was at least three years ahead of its time. Bradford shifted his ground and concerned himself with other matters.

One of the matters with which Bradford concerned himself was architecture. America was building rapidly. The need for architects was apparent. There were almost no schools of architecture in those early years; one studied most often with an established architectural firm, on the job, in the order of apprenticeship. Ohio State was committed to study for the world of work. The cry for architecture as a university study was as pervasive as the one for a teacher training course. But it was also easier to support and, apparently, for some time it was more supportable than the request for either a normal school at the University or a chair of pedagogy.

Once again, as early as 1875, Thomas Mathew had his classes do types of architectural drawing, an activity which he had them engage in to the degree they came to work with him. In 1881 Mason reported that he already had one student doing special work in architectural drawing, that he welcomed others in that subject and, that he had purchased a series of architectural plates from which students could work. Most likely the University's hope was that Mason would develop this dimension of drawing more fully but, of course, he left. President W. H. Scott discussed the need for a course in architecture in 1883. The Lantern had contributed its voice to the cry for architecture as a study. A November, 1881 item reported that, "Miss Margaret Hicks is said to be the first lady who has adopted the profession of architecture. She was graduated recently from the Course of Archicture at Cornell." The January 1882 issue published a long article titled "Architecture in America," signed simply, T. H. M., who suggested that Ohio State Students ought to encourage good architecture. As a nation, America had no architectural style of which it could boast. Educated people might rectify the situation. T.H.M. noted that, "Our great buildings are emigrants of a foreign country and climate - of a different character and nature from ours." "Isn't it easier" he said "to copy than invent?" - precisely the points made by Louis Sullivan who in the early 1880s was inventing new architecture.

Bradford's suggestion for a course in architecture came in his annual report of October, 1888. He recommended "taking steps" requiring no great outlay for, no new buildings would be needed and, "many studies now taught would be found necessary to the course proposed."

To the time of his suggestion there is no evidence that Bradford had studied architecture unless, of course, he had done some work with Mathew and Mason. If Bradford was the one student in architecture claimed by Mason then it was an informal study not recorded in his curriculum plan. Yet, in 1895, Bradford and Lord presented plans for McMillin Observatory, and Bradford was appointed architect and supervisor of construction. Frank Packard had drawn up plans for the observatory earlier and these were presented to and approved by the Board in 1891 but, due to insufficient funds the operations on it were suspended in the same year.[43] Some time prior to 1895, then, Bradford had to have studied architecture enough that the Board would have confidence in his ability both to have the Observatory built and in his course offerings in architecture, first presented in the 1895-96 Catalogue.

The Art Annual of 1924-25 shows that Bradford studied architecture with Henry Moser and with John T. Harris but, it does not indicate when he engaged in such study. Harris had a company in Columbus between 1874 and 1889 during which time he was the architect for the United States Post Office and Courthouse on State Street in Columbus, the first portion of which was erected between 1884 and 1887.[44] From 1890 to 1895 Harris was on his own. Since Bradford is said to have studied with Harris, it is reasonable to suppose that he did so between 1890 and 1895, probably in summers of those years. Bradford, of course, also had been a draftsman with the Pennsylvania Railroad, and his engineering background naturally was also important to the architectural work he did. Later, he was to be associated with the construction of Brown, Campbell, Pomerene and Mack Halls as well as the Ohio State Archeological & Historical Society building and many other campus buildings, the development of campus planning and its landscaping. The Ohio Historical Society Building, what now is called Sullivant Hall at 15th and High Streets was the first building carried out by Bradford and staff. He was to be the first University architect.

In 1890, then, Bradford was juggling; a good many matters were in the air including such mundane considerations as the lighting for his one room in University Hall. Shades for the windows, skylights for the roof and a partition which divided his fourth floor one room into two appear to have been approved. He and Taylor could carry on their separate work with greater ease. Bradford's 1891 annual report, besides showing his obvious involvement at the time with photography, carried the plea for better accommodations than what he and Taylor had; an obvious reference to his desire to have space in the new manual training building. His report was dated May and in July of 1891 Frank Packard's plans for what was to be called Hayes Hall, by action of the Board in November of 1891, were approved. In 1892, a large number of OSU drawing tables, thirty chairs and photoequipment were allocated for the Drawing Department's use in Hayes. By March of

1893, Bradford had moved from University Hall to the newly erected Hayes Hall.

When January began the year 1977 there was an inscription over the wooden doors at the front of Hayes Hall, for so long the home of art, which read, "The Cultured Mind The Skillful Hand." At this writing those doors are there no longer, for the building has been virtually gutted as the first step in restoring it to its original condition. Hayes has been declared a landmark building because of its architectural style. On many campuses in the Midwest there are similar buildings; red brick, stone trim, wide base to accommodate the weight of the walls, at the entrance a semi-circular arch enhanced with carved scrollwork, bilaterally symmetrical; buildings based on the design of Harvard's Law School in Cambridge, Massachusetts. Hayes is, "one of Franklin County's finest Romanesque Revival style structures."[45] Its *reason d'etre* was manual training.

It may be recalled that the 1876 Philadelphia Centennial Exposition stimulated American interest in manual training, that Rutherford Hayes as Governor pressed the importance of the subject in the founding of Ohio A & M, that President Orton re-emphasized its importance in his Annual Reports and, that Rutherford Hayes as Trustee was the one who recommended introduction of a department related to manual training to be housed in a new building. In 1893 Professor Williston, graduate of M.I.T., was named the Director of the Industrial Department. Professor Robinson of Mechanical Engineering, however, believed the work of manual training could be carried out better in Mechanical Engineering and, in this he was supported by much faculty sentiment and action. It could appear to be the case that one important reason for not placing manual training clearly under the aegis of Mechanical Engineering[46] was its purpose to prepare teachers of manual training for secondary schools.[47] Williston's Industrial Department was placed in the College of Engineering when that was formed in 1896, however. Hayes Hall nevertheless was symbolic of what the University stood for; the cultured mind the skilled hand. Since Hayes died in January of 1893 he probably saw the structure only in its building and not in its first uses; a slight irony only, perhaps, for a man who had done so much in the service of his country.

But its uses were what Hayes Hall was all about. The plan indicates that the South portion of the first floor (fig. 15) accommodated a main hall, recitation rooms, offices, a reading room, "water closet" and cloak room, and cooking "department" (Fig. 16) complete with wash room and pantry. The North portion contained the machine shop (Fig. 17). Flanking the North portion at the end of the building were two wings; West for the foundry and East for the blacksmith shop or forge. These were not occupied immediately, but later the space assignments were changed so the foundry (Fig. 18) went to the East and the forge (Fig. 19) to the West.

Electricity had to be given Hayes Hall for the operation of machinery, but it did not extend to the third floor which utilized gas light for many years. Just this one difference between Hayes and University Hall which was gaslit made it impressive in its day. The Lantern of December 11, 1895, reported a reception given by the Women's Faculty Club for the faculty and students. "The hall was brilliantly lighted and the spacious rooms were artistically decorated with flowers, evergreens and the University colors.", it reported. "The west (recitation) rooms were transformed into parlors, with their soft rugs, Japanese screens, and soft roomy couches and settees in the corners, whence there frequently came the subdued murmur of a quiet tete-a-tete." The band played waltzes and two-steps. "But Hayes Hall is on the campus, and on the campus there shall be no dancing; it is so decreed in laws as immutable as the laws of the Medes and Persians." Hayes Hall has seen many receptions since then but, undoubtedly, none encountered with such joy, enthusiasm and pride as that one. Hayes Hall was a showcase building.

Its second floor North (Fig. 20) housed the carpenter and pattern shops (Fig. 21) which also necessitated electricity. The south portion of the second floor contained lavoratory, cloak room, offices, two classrooms west and provision for a sewing "department" east. It is worth mentioning here, for it will not be dealt with again, that domestic arts (home economics) eventually to be in the College of Agriculture, developed a wide variety of their own art courses. At least as early as 1897 they offered courses in the History of Art, Architecture and Historic Costumes and Historic Art and the Decoration of the House. The large room in the center was earmarked, according to Packard's plan, for a "museum,"(probably the space Bradford had asked for), but it was to serve other purposes (Fig. 22). This view shows one of Bradford's architectural classes working in a portion of that room in 1902. Charles St. John Chubb, later to be a faculty member of the Architecture Department sits in the middle, flanked on either side by two women and a student who looks as if he could have been black. The architectural models with which the students were surrounded were almost exclusively European - which brings immediately to mind what T.H.M. had said earlier about architecture in America.

The entire third floor (see Fig. 9) was the province of the Drawing Department. The south portion, originally

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allocated to mechanical drawing in Packard's plan, was given to freehand drawing and must have looked like this (Fig. 23) on the first day of its use. The cabinet at the end of the room was a device used in photography to expose prints to negatives, using gaslight as the source. Apparently, it was felt that electricity was not needed for drawing because it ought to employ natural light for the shadows thrown, ignoring the fact that the light is so changeable, especially from the south. These were the physical accommodations.

In 1890, over in "U-Hall," seven courses were offered in the drawing department. Taylor taught freehand drawing, required of engineering and mining students, and elective for others. Robinson taught a course in Technical Drawing. Bradford taught Lettering, Mechanical Drawing, blue-printing, machine designing and Photography. The move to Hayes in 1893 saw an expansion in course numbers to eleven and an increase by two of instructors: Ted Lewis an OSU graduate of '94 and graduate student in '94; and Thomas French, M.E., OSU, 1895, assistant in drawing between 1892 and 1898.[48] Taylor and Lewis taught Freehand Drawing, Bradford and French taught Lettering and Mechanical Drawing and Bradford taught blue-printing, Technical Drawing and Photography. The major portion of the course proliferation came in Mechanical Drawing (see Fig. 10). Freehand Drawing had eight sections in which students worked from wooden models and plaster casts in charcoal, crayon and pen (see Figs. 11 & 23). In those early years in Hayes, Bradford was building the photographic area of which he was quite proud (Fig. 24), and also his background in architecture.

However, Bradford did not neglect the Sketch Club (Fig. 25). When Taylor left the Drawing Department in

1894-95 for the world of literature, Bradford had it alone until French and Lewis were involved in 1897. By the time this picture had been taken in 1896, about the same vintage as Figure 24, Bradford had managed to have electricity brought to the room for his photographic closet. Although, apparently not to use in drawing. The shades hanging from the ceiling are metal, covering the gas flames and reflecting the light down. Dim, in the very background, is the face of a woman named Edith Cockins. A fabled person, more will be heard of her later. In 1896, the Lantern of November 11, ran a long item on the Sketch Club. The article is significant for its statement that, "A club has been formed whose purpose is to promote and cultivate art in general and painting in particular. It indicates a deep, growing and organized interest in art among both students and instructors, an interest that should be recognized and responded to in some material way.....practically nothing has been done for the study of art...there should be at least some inferior provision made for it." This is probably the first most outspoken request for what the students over the years had, in one way or another, been hinting at. They were not the only ones to press the point however.

James Canfield had become President of Ohio State in 1895. In 1897, Mrs. Canfield was President of the Columbus Art Association. Early in 1896 she had secured the services of Loredo Taft to lecture at Ohio State, which he did in February, proceeds to furnish the east room of Hayes for the young ladies. The motivation for students to attend the lecture was thereby doubled. Taft, who had been associated with the University of Illinois, but at the time was head of the Department of Sculpture at Chicago's Art Institute, spoke on "Contemporaneous

Art as Illustrated in the Gallery of the Luxembourg." His lecture, illustrated with pictures projected from a "stereoptican," delighted the audience with a discussion of, "the two schools now predominant in France, the one the classic school of beauty and grace [David, e.g.], the other the realistic school [e.g. Gericault] which dwells upon the intensity of expression as the aim of art.", reported the Lantern of February 12, 1896. The report emphasized Taft's ability to make the otherwise obscure subject matter of art clear and understandable even to the uninitiate. The Lantern and Makio both hammered away between 1896 and 1898, in every opportunity to support the Sketch Club, its activities and the help given it by both Bradford and Mrs. Canfield. Clearly, something had to be done and in 1899, it was. But not before other kind of ground related to art was prepared. Course offerings had been increased dramatically.

By 1896, Bradford, French and Lewis were handling twenty-three courses of which eight were under the subheading Architecture. Bradford was also dealing with the Observatory building, heading the Sketch Club and doing some painting of his own (Fig. 7). To the Free-hand Drawing and the Shades, Shadows and Perspective courses were added three other new art associated kinds of courses; Technical and Decorative Design, Pen Drawing and Clay Modeling. This latter course was offered in the southeast corner of the basement in Hayes (Fig. 26) by Lewis who was to study at the Cincinnati Art Academy in the summers of 1897 and 1898. The room had been partitioned by that time as the picture shows, a room that many a sculpture student will remember. Its relation to Bradford's offerings in architecture is obvious (Fig. 27). The Lantern of October 21, 1896, printed an item on the course, in which it was claimed that no other university in the country offered such work. Despite ignorance on that point, the item correctly described in detail the process of casting from clay models. Very likely, the modeling course also had some relation to the work Professor Edward Orton Jr. was doing in his Clayworking & Ceramics Department, established in 1894 directly upon an act of the Legislature to do so and, after having set up shop much earlier. This conclusion is strengthened by the fact that a special section of mechanical drawing was offered for the ceramics students and, that ceramic decoration was so important to architecture of the period.

The Pen Drawing course most likely was handled by French who was to have a strong interest in book-plate design and, of course, because of its relation to mechanical drawing, which Thomas French as professor (Fig. 28) was eventually to take over when it was departmentalized as Engineering Drawing in 1906. One of French's most visible book plate designs is shown here (Fig. 29). It was commissioned by the Ohio State University Class of 1890 and inscribed at the bottom with, T. E. French, del. (delineator) 1915 and A.N. Macdonald, Sc. (sculptor or, engraver) so reminiscent of the custom in Mathew's day of engraving what someone else had drawn. The Lantern of February 1, 1916 reported his award for it from the American Bookplate Society that year at Columbia University. For many years before printmaking was taught in the Art Department, art students who were then required to take mechanical drawing were delighted by French's many lectures to them about printmaking in the manner of metal and wood engraving, woodcuts and lithography.[49] He had something of a reputation in the world of bookplates as the one who had placed "the cornerstone of angling bookplates."[50] Of course, French is probably better known for his widely and long-used book on engineering drawing, up to several years ago still employed in secondary schools.

By 1898, then, the Drawing Department showed increasingly strong signs of growing out of its "breeches." Free-hand Drawing and other art-related courses were being offered regularly and attended by many on either a required or elective basis. Photography, mechanical drawing and architecture all were enjoying success, each in its own way and for its own reasons and, all were tied firmly to vocational endeavors. The staff numbered five. Bradford became Professor and French Assistant Professor. The instructors were respected by the students for their teaching and respectable for the recognition they already were beginning to receive in their work. The cultural climate was right because Mrs.Canfield, wife of the University's President, was strongly pro-art. The Sketch Club was firmly in place and functioning. The voice of the students was outspoken in the matter. Art had to come to the campus to replace Taylor, and in 1898 it did; in the person of one Silas Martin.

Silas Martin (Fig. 30) was born in Columbus, Ohio, November 20, 1841, and raised in Westerville. Along with the usual public schooling of the time he studied art with Mrs. Thompson, the wife of Otterbein College's President then.[51] At age twenty he enlisted in the Union army and spent four years as a musician. After the war ended and being mustered out, he studied painting in Columbus with John H. Witt[52] (see Prologue Fig.6e) apparently with the intention of becoming an oil portraitist. Martin's debut in that capacity seems to have been made with his donation to Otterbein College's Philomathean Society in 1872 of a Shakespeare portrait (Fig. 31).[53] His next most visible work was that of Thomas Kirker (Fig. 32), Governor of Ohio, 1807-1808, completed in 1875. Whether or not it was a commissioned piece is not clear.[54] The Columbus Dispatch reported the picture which was hung, to have been done by Martin.[55] But the brass tag on the frame of the portrait which still resides in the State House indicates the artist to be unknown.

There is little doubt that Silas Martin was a luminary of at least local magnitude. Whatever brilliance he exhibited was earned. The portrait business, like any other business, requires some talent and much advertisement, contacts and knowledge of the competition. Martin gave himself to these with some vigor, although probably not with drive. The newspapers were apprised when Silas completed something of note. But one item certainly not initiated by himself indicated that although "available, he was a bit shy and retiring on the amorous side and, truly, he married somewhat later in life at age thirty-seven.[56] He was otherwise reticent, but did overcome his diffidence to some extent. Shows of his work, for example at J. W. Burke & Co. and Putnam & Co., were noted in several newspapers. His portrait of William McKinley, done "from life", was widely reported. This portrait, made when McKinley was Governor of Ohio between 1893 and 1896 was the one most favored by McKinley's wife of all the portraits done of him, reported the Ohio State Journal and the Ohio State Lantern after Martin's death.[57] The source for that information must have been one of many articles written about his portrait at the time. It received much press due in part to its being shown at the 1904, Louisiana Purchase Exposition in St. Louis. His work was also catalogued for exhibition and sale at the E. O. Randall & Co. with several of his friends and other contemporaries.[58] All seven of his works in that showing were portraits. But even in his early years he painted still lifes of fruit, a popular subject which also sold fairly well (Fig. 33).

His retiring nature most likely was overcome to an extent in alliances with fellow artists and lovers of art. When the would-be patron, Marie Louise Deshler died in 1878 it was clear that Martin had a close circle of Columbus friends, including Witt, for together they published a "resolution of respect in memory" of that lady.[59] They, too, were obviously in favor of her widely declared intention to endow an art gallery. This social set must have been initiated earlier. Martin also attended the 1876 Philadelphia Centennial, probably with artist-friends. But certainly his alliances were made overt first in 1876 when Silas wrote the Constitution for The Sketch Club of Columbus, Ohio. It was a rather formal organization for a sketch club, with an order of business and seven sections of by-laws. Its membership included, among others, such local notable artists and would-bes as C. E. Cookman, Joseph Moser, Phil Clover, Miss Josephine Klippart, Miss Jane Sullivant and Miss Kate Deshler.[60] Martin's symbol for the club, literally was that (Fig. 34). As might be expected, the club's purpose was for the membership to sketch together twice a month and to show their work for criticism. There were two classes of work: class A, from nature; and class B, copies from other pictures. It is interesting to note that according to section seven of the by-laws, no gentleman was to be admitted as a member of class B. Rather than chauvanism, this rule most likely was related to business practice. Concern with plagerism is not a recent phenomenon. Some sense for the kind of work produced is captured in the two studies shown here (Figs. 35 & 36).

This fact about the by-laws is of interest because so much of Martin's work in oils was done using the photograph as an aid. Apparently, photographs did not count as "other pictures". An intriguing series of three pieces which makes that point are shown here with Silas's daughter, Mabel, as the photographed subject (Fig. 37),[61] from which the oil painting was made around 1887 (Fig. 38) and then a pen sketch of the subject (Fig. 39) published in the 1888 Ohio Centennial Catalogue.[62] The photo probably was made at the first sitting for color and shadow notations.

Martin began to use photography seriously when he went into business with Mr. Barlettt on High Street in downtown Columbus where they produced photo-portraits.[63] Most likely it occurred to Silas that the photograph was a useful instrument to relieve any sitter of a good deal boredom and time which could be spent otherwise, while still having the benefit of an oil painting. It carried the obvious drawback that one might be too closely confined in the copy as a comparison between, for example, Martin's and Witt's work may show.

Mr. Martin also took students on a private tutorial basis, as was the custom then. Most likely it is one of them who is shown here employing the brush as Silas looks on (Fig. 40). Two other views of his studio show work directly from the still life and also that he enjoyed painting from nature, usually along the Scioto and Olentangy rivers, scenes in oils (Figs. 41 & 42) and watercolor (Fig. 43). Later in life most of his work consisted in such landscapes. Probably, as the need to obtain a livelihood from portraiture lessened. Earlier on, his daughter as a child was the subject of many of his paintings (Fig. 44).

Martin was fifty-five in 1896. The foundational pattern for his economic and reputational expectations had been laid during the prior twenty years. From associations with the Sketch Club, Columbus Art Association and Paint and Clay Club, he had a network of colleagues and some influential patrons. He had a good deal of local acclaim with his portraits of Fred Lazarus, Emerson McMillin, David Deshler, Thomas Taylor, Joseph Klippart and many others, for the detailed but not overworked rendering which people enjoyed then.[64] He had painted one highly publicized work of a nationally known figure, William McKinley. He had enjoyed out-of-state exhibitions among which was one piece in 1884 at the National Academy.[65] He had exhibited not only three of his works, but also his working style at the 1888 Ohio Centennial Exposition with Witt, Cookman, Clover and others, by painting what were called "ten day pictures", for the enjoyment of the Centennial goers.[66]

The Ohio Centennial Exposition was held from September 4, through October 19, 1888. The Lantern of October that year reported its influence to have been great and praised Ohio State's part in it. There were many exhibitions of a scientific and educational nature shown by Ohio State and other universities. The exposition also boasted an extensive set of art galleries organized by Walter S. Goodnough, Commissioner of the Art Department of the exposition. There were A, B and C galleries for oil painting which showed work by Albert Bierstadt, Charles Curran, George Innes, J. H. Witt and Louis Tiffany, all of New York; and William T. Mathews of Washington, D. C., "painter of presidents", Thomas Mathew's cousin; and Silas Martin's three pieces; as well as work by several other local notables such as C. E. Cookman, J. N. Piersche and Josephine Klippart and a host of others. There was

"D" gallery containing sections for watercolors, Drawings from the Century Magazine Company, etchings and "Other Works of Art" such as tapestries, woodsculptured friezes, pottery, and the like. There were also the Annex and North Wing galleries in the Central Expostion Building. A women's Division paralleled the other one.

Gallery "D" contained three water colors and one frieze by William Mason and in the Annex was oil painting by Thomas Mathew, titled "Rob Roy". It seems ironic that Ohio State's two former drawing instructors were represented in the exposition galleries, but that the two who were most closely associated with art at Ohio State then, Bradford and Taylor, were not. It also seems symbolic that Mathew's work was shown in the Annex, apart from all the others. He had begun it all, but only unofficially.

Most likely, in the mid 1890s Martin felt it time for another tack to his career and steered for the University.[67] Possibly he envisioned there, some quietude kindred to his soul Martin was no stranger to Ohio State. As early as June of 1882 the University made official receipt from him with thanks, of a portrait done by Martin of Baron Justus von Liebig, a renown German chemist.[68] The portrait was done most likely, from the oil sketch shown here (Fig. 45). have the aid of a picture of Liebig from J .H. Klippart, Secretary of the Ohio State Board of Agriculture, 1856-1878.[69] Klippart had commissioned Martin to do a series of paintings of "racial types".[70] The one shown here appears to have been one of that series. Martin had also painted a portrait of Edward Orton, Sr., as President of Ohio State and, of Norton Townshend. Although the dating of these two is problematic, most likely they are pre-1890. He had also painted one of Josiah R. Smith in 1888. Later, the Ohio State University Class of 1904 commissioned him to do President W. O. Thompson's portrait (see Prologue for all the above).

Somehow, in any one of a number of ways, Bradford and Martin became acquainted.[71] Martin was Bradford's kind of artist - he painted things as they really are, in detail, with no ambiguity. The University needed and students wanted an Art Department. As far as Bradford was concerned Martin was the man for the job.[72] Although fifty-seven at the time, Martin had twenty-five years experience behind him as an artist. He should have had at least a good ten years in front of him to develop art at Ohio State. Apparently, Martin wanted to work for the University. Bradford had him employed. But, contrary to popular belief at the time, Martin was never "head" of the "art department".[73] No Department of Art was authorized by the Trustees until September of 1905 and, by that time two new factors had changed the picture: Martin was a dying man; and a College of Education was on the drawing board.

Taylor's shift to literature in 1894-95 left a distinct gap in the area of freehand drawing which Lewis could not and probably was not expected to fill. French clearly was identified with mechanical drawing, even though he was developing his artistic capabilities. Bradford was ill at the time.[74] The enrollment in freehand drawing was continuing to grow.[75] The students were, if not on the verge of militancy, certainly more vociferous than they ever had been about the need and desire for a "course" in art. With Mrs. Canfield, the "cultural climate" was ripe for it. Martin was considered by Bradford to be more than adequate to fill the gap left by Taylor who, after all, was only an amateur painter.

In the 1898-99 Catalogue, the Drawing Department is shown to have three distinctly named areas of courses: Drawing, Architecture and Art. The latter consisted of three courses each titled, Lectures and Practice. One dealt with color, another with painting and the third with sculpture. The thrust was an historical-theoretical one supplemented by accompanying practical work done by students. This set was offered especially for the students of the "Domestic Economy Course", but might be taken by others. It appears, then, that the way Bradford would justify art in the curriculum was to tie it to the essentially feminine role of home-making. As the formation of the Art Association and Gallery had made clear, in America the man's role was business and the woman's, culture. This was hardly in the spirit of an American Industrial society, however. Whether the philosophical problem with such a justification was sensed or not, that particular course-area distinction was not made again by the Drawing Department. Rather, in 1899-1900, the Catalogue read precisely as it had in 1897-98.

In 1899, two other events of direct interest took place. James Canfield resigned to have his place taken by William Oxley Thompson as President of The Ohio State University. Canfield's resignation came four years after assuming the office, a contrast to the tenure of twenty-five which Thompson would enjoy. His long stay would see far-reaching changes in the University which made of Thompson virtually an idol. That he was an idol is true almost literally for the number of images made of him. The other event was a Trustee resolution that, "Heads of departments be cautioned against any overlapping or duplication of the work of their departments, except work that is absolutely unavoidable....While of general application, this resolution touches especially the work in chemistry...and the work in drawing now being done outside the department..."

Beside Thompson's arrival on campus, the other event, the resolution about work done outside the drawing department, pales. But to Bradford and to his department the resolution would give a measure of security. It was an important step in a period of "territorial expansion" to ensure that orderly growth might take place at the University. However, it did not protect art, the subject which Bradford had given first to Taylor's and then to Martin's protection, from being placed elsewhere than in Engineering.

In 1901 the name of Bradford's department was changed. It became the Department of Architecture and Drawing.[76] Bradford, who was made full professor in 1897, became Professor of Architecture and Drawing. Courses in architecture were listed separately from drawing and, with that change went an increase in the number of courses offered from eight to twenty, consistent with a new degree, Civil Engineer in Architecture. Drawing increased its number of courses by two, both in watercolor painting to total twenty-three. Interestingly, the course in photography was left under the area of Drawing. Bradford's office was Room 22 Hayes, on the second floor.

In 1900, Bradford wrote four letters of interest to then President of Ohio State, William Oxley Thompson. In January he had drawn up plans for the enlargement of Hayes' Hall third floor to accommodate both photography and "a color studio", each of which, as he indicated, needed different lighting conditions. The press for space was critical and he was having to use rooms "owned" by Engineering and Industrial Arts. Apparatus and models had to be moved too often from one floor to another, which was hard on equipment, instructor, and on the other departments. He reiterated a request to Thompson for more space in his letters of June and September of that year, including two in September of which one was written in longhand to underline his desperation. In those letters he also made the point about Martin's being hired full-time rather than part, with a fifty percent salary increase to $1000.[77] Bradford's idea for the building's revision was not carried out, of course. But he must have been assured that he would receive new quarters in the near future. The first of the group of buildings for the College of Engineering, Brown Hall, was nearing completion in 1903. Obviously it had been on the boards for some time and Thompson must have been pretty sure, even if Bradford seemed not to be, that Architecture would go there, opening up space in Hayes for an expansion of Drawing to include at least a larger "color studio".

Bradford's letters did achieve a more immediate result. In 1902, his space allocations were enlarged to include room 24, the large room which had been listed originally as the "museum"(see Fig. 22) and, room 23 which was a smaller one adjacent to it, west. Drawing occupied all the third floor of Hayes and now about two-fifths of the second. The department also expanded its course offerings to include one titled, Art; and two titled, Art: Water & Oil Painting; plus a couple additions in Technical Drawing. Martin taught these three, and he and Lewis taught the eight or more sections of Freehand Drawing. Shades, Shadows & Perspective was offered in eight sections each specific to a population, by French and Vosskuehler. The sections were for students in various engineering courses (e.g., ceramics and mechanical), Industrial Arts and Manual Training. Freehand Drawing was, of-course, the first work done in the Drawing Department by students in any engineering program and it was done in black and white. Students taking the course are shown here at their labors (Fig. 46). Mr. Martin may be seen in the very distant background and Mr. Lewis at the extreme right of the picture. Bradford had Martin make use of a storage room (originally an instructor's room) on the third floor as the "color studio". Here it is shown with the students hard at their "color work", painting with what north light the room afforded, which was in the afternoon since the room is at the west end of the building (Fig. 47).

The Freehand Drawing room is shown divided by curtains, which allowed several things. Separate space permitted a sense of more individualized treatment in a room as large as that one. The wooden tables upon which casts were placed then had backgrounds, etc. But it also suggests a major change in the curriculum. Ever since Mathew, Freehand Drawing had been treated in the catalogues as one, large, undifferentiated course in which drawing and painting with various media of a variety of kinds of subject matter was carried on. For the first time, in the 1902-03 academic year, it was split and treated as five separate courses distinguished by media and subject matter. Although each was still titled Freehand Drawing, they still carried different course numbers. Thus, drawing from models and plaster casts; charcoal drawing from plaster casts and still life, etc. This move could provide greater flexibility in assigning coursework to those in engineering and, to those in Art when such a department was agreed to by the Trustees. The increase in the number of courses also suggested an increase in the number of instructors necessary to handle them. This change is one more indication that Engineering was eager to spawn yet another offspring, perhaps even despite the moratorium placed on departmental proliferation by Thompson in his first year of office. They just had to move that much slower.

Sometime in that period, probably between 1902 and 1904, these photos were taken of the work done by students in "freehand drawing" (Fig. 48) and oil painting (Fig. 49). Ever since Mathew's day it was the custom to have such exhibitions of student work. It was as much a display of the instructor's ability as of the students'. The pictures (Figs. 48 & 49) make at least two things clear: students did not work from the model; and they did work a great deal from painting-reproductions and photographs. It may be noted that many of the pieces duplicate one another. Of course, painting from the masters has a long and honorable tradition, for those interested in becoming artists. This had been essentially Martin's own tradition. He may have read Alberti's treatise "On Painting," and learned the meaning of istoria, although it is very doubtful, but he certainly read The Use of Color by William J. Muckley and The Art of Miniature Painting by Charles W. Day, for he carefully marked passages of interest to him. Rules such as, "The colour of the chin is also redder than its surroundings.",[78] have been of great importance to portrait painters for many years. But if motivation is an internal matter, and if one reproduces nature's forms, and if rules for such action have long been recorded in books, then what does one say in class to students? Not much! The students did as they wished and Martin went around to advise changes, but he had no definite plan and he gave the students no "principles", as Mason had, to guide their work.[79] In this, Martin did not differ from studio teachers whom one encounters generally at the University, any university, today. The question of how one person teaches another person to be creative also has been with us for a long time.

Between 1901 and 1906 the number of courses in the department soared from twenty-three to forty-seven. The faculty included Bradford, French, Lewis, Martin and several new people. In 1901 Mr. Vosskuehler, M.E., OSU, 1900, joined the faculty as an instructor of drawing. In 1902, John S. Tidball (Fig. 50) who graduated B.S., Cornell, 1880, was hired. He also had been a student at the Art Student's League in New York. He taught Brush, Pen, Pencil and Charcoal Drawing each of which was a separate course. His painting was exhibited at the Columbus Art Loan Exhibition by the Columbus Art Association circa 1896. In oils (Fig. 51) and watercolor (Fig. 52), he was a bit "looser" than Martin. He also understood watercolor somewhat better than Martin. William J. Norris, employed around 1905, had fifteen years as a practical designer and illustrator; which kinds of courses he taught at Ohio State in Engineering Drawing. Two examples of his work are shown here (Fig. 53). And there were also Robert Meiklejohn, M.E., O.S.U., 1904; Charles St. John Chubb, C.E.(Arch.), O.S.U., 1904; Charles C. Major, Ralph Rogers and others who came and went, usually as assistants, over the years.

Brown Hall was completed in 1903 and sometime in 1904 Bradford moved in. He took Architecture and Photography with him, having gained a good deal of new equipment to fit out those two areas of study.[80] Here, (Fig. 54) may be seen the new drawing tables being used by an architecture class in Brown Hall. His collection of architectural plaster casts are shown here (Fig. 55). We can also see the stereoptican in use (Fig. 56), the slide of a Gothic cathedral being shown to an architecture class in Brown Hall. This picture probably was taken around 1906.[81]

Bradford's use of the stereoptican was not at all innovative. As early as 1882 John Short Professor of History and Philosophy had requested of President W. Q. Scott, in a letter dated February 20, that he be allowed $45.00 to purchase a "coal-oil projecting lantern". The University had an oxy-hydrogen one before that. Short told the president that he would make the slides himself at his own expense. The device was important because his maps could not easily be seen by students and, yet, "The address to the mind through the two senses should be at the same instant."

Just as a cell engages in frenetic motion before it divides, all these activities involving space allocation, course distinction and proliferation, equipment purchase and increase in the number of instructors (especially with their art backgrounds) appear to have been the prelude to an Art Department in the College of Engineering. The move to Brown had accomplished a great deal toward opening up space for more art-related courses to be offered. The problem, however, which is confronted in coming to the conclusion that such activity was for the purpose of initiating an Art Department is that the work in architecture also requires a practitioner to have both artistic skills and some sense of the aesthetic. Certainly the courses in Architecture and Drawing were designed to do that. Even today Architecture has its own "art" courses. But, that courses were named ART and, that a practicing artist was employed to teach them does seem to indicate Bradford's intention to have an Art Department.

Yet, in the 1905 Catalogue's Departments of Instruction there is listed a Department of Art separate from Architecture and Drawing. Under the departmental heading was the notation, See also Architecture and Drawing. No reason to look there is apparent for, the name of the person in charge of Art was not listed under Architecture and Drawing. Her name was Emily Bracken and she taught two courses: a Normal Course which, naturally, was the one where students would find out how to teach art in public schools; and an Academic Course, whatever that meant.

It seems to have happened so simply and quietly, with no fan-fare. The Trustee minutes of September 25, 1905, list fifty-one authorizations given to President Thompson by the Board during the morning and afternoon sessions. Andrew Rudell, janitor, was transferred to the Armory and Gymnasium; E. L. Clements was appointed janitor of the Veterinary Laboratory; Fred Berry was appointed assistant in Anatomy and Physiology; John F. Lyman was appointed assistant in Agricultural Chemistry at a salary of $600; and, number fifty, "The President was authorized to organize a department of Art and to provide for such department in the next annual budget." That was it. One wonders who was happier for that day, Mr. Lyman or the world. One also wonders what might have happened if the Art Department item had been placed at the head of the list, when the Board members were filled with their morning coffee and rarin' to get to business. One wonders what Thomas Mathew and William Mason might have felt. One wonders what difference it made that day to Joseph Bradford and, more particularly to Silas Martin when, a couple months later, the Board acted to elect Miss Emily E. Bracken Professor of Art, to have charge of the department at a salary of $1800.

Whatever thoughts might flit through one's mind about this event, we know what did happen after it took place. Silas died. Art began to grow; apart from Engineering. Architecture, Engineering Drawing and Photography became separate departments in the College of Engineering.

The gestation period was a long one but finally, Drawing had given birth to quadruplets, with the aid of three midwives.

Before the happy-sad, the insignificant-momentous event took place, there was a presence so strong and controversial that it cannot be ignored. In this presence may be found symbolized the struggle which art is all about. George Bellows was at the Ohio State University.

The students of Ohio State began to publish their views fairly early in the University's history with the Lantern newspaper and Makio yearbook. Other publications have come and gone with the times. Some interested students, with or without skill, were able to have their drawings published in such organs. Some work they did is shown here in pictures of the Makio years, 1880, 1887, 1895, and 1899 (Fig. 57). Page, Reynolds, Roy Hopkins, are a few of their names. There were others who preferred anonymity. Some drew for fun and others because it was the business they were going to enter. Some, like Westerman, "made it". The artist for the 1904 Makio was a Beta Theta Pi, George Wesley Bellows, or, "Ho" as he was known to his friends. He was payed $170 for his labors.[82] His command of the pencil, pen and brush were obvious even then. His range in style from cartoon (Fig. 58) to design (Fig. 59) to sex and romance's idealism (Figs. 60 & 61), clearly show that he was many cuts above the rest.

What they probably do not show full blown is the depth and directness of which he was capable and later demonstrated more completely. These may be more apparent here (Figs. 62, 63 & 64).

Interestingly, while the University owns Silas Martin's rendition, from the photograph, of President Thompson, Bellows' version hangs elsewhere. In 1914 it hung in New York's National Academy of Design where it had been awarded the Maynard Prize for the best portrait in the exhibit, signaling Bellows' election to that august establishment as its youngest member to the time.[83]

He has been called "Ex-'05", "Ex. A.'05", he is said to have attended Ohio State "in 1901-1903",[84] he is said to have attended Ohio State for two years[85] and, that he left the campus before graduating.[86] For certain, he was born in Columbus, Ohio, in 1882 and he attended the University. He played baseball, but is shown here as a member of the basketball team (Fig. 65), third from the left. He was also a student in one of Joe Taylor's classes, for he drew this little pen sketch (Fig. 66) of Taylor in his class one afternoon in 1903.[87]

When Bellows sent his portrait of Walter Quincy Scott, that most controversial of all Ohio State Presidents, to the University for Alumni Day in 1912, it was Joe Taylor who pled for the University's understanding of its importance as a sincere, honest and direct statement. He also suggested that Bellows be paid for his work.[88] When Bellows' portrayal of the brutality of football was published in the Delineator of 1912 (an OSU player died as a result of injuries on the field), it was Joe Taylor who pled for the University's understanding of Bellows' message. He was not a painter of "pretty pictures", said Taylor.[89] When Taylor addressed the Women's Club of the University, he reminded them of what Robert Henri had said, that we should not and ought not to expect a general culture with regard to painting.[90] He meant, painters see things beautiful and we must try to see as they what "beauty" means before we babble on about how good or bad a painting is; one by Bellows, for example. Education is the process to help us do that. For Taylor, art was, "a bitter necessity, and that in mere self-preservation the state must make all possible provision for it." Bellows was Taylor's cause celebre. After all, he had brought Bellows and Henri, Bellows' first influential teacher, together.[91]

Bellows also was claimed by Silas Martin, however. Even in 1905 Bellows is said to have visited the ailing Martin at his home.[92] Whether he was paying respects to an artist or, showing a simple act of kindness will probably never be known. We do know what Bellows painted and that a lot of people at the University in their day, while they liked Martin's painting, could not understand Bellows'. Bellows died early in 1925. Among his pallbearers, who included Robert Henri, William Glackens, John Sloan, Charles Prendergast and others, was Joe Taylor.

Silas Martin died September 2, 1906. He was buried with full G.A.R. honors and President Thompson officiated. Martin's studio looked like this (Fig. 67) about the time of his death. Significantly enough, on the easel his last picture was a landscape of the Columbus area rivers he loved so much. Maurice Hague, an artist-colleague of Martin's, wrote a tribute to him which was printed in a little publication called The Honey Jar.[93]

Hague believed Martin was, "a producer of the beautiful. His life was spent in searching for it. His work days through the years were given up entirely to honest and sincere efforts to depict it. He has done his part in adding to the world's store of beautiful things." This was significant to Hague not simply because of Martin's contribution to the beautiful but also because, "someday our big America will be the greatest art center of the world. Then beauty will be sought not as a thing to worship but to love; not to adorn temples only, but homes, and become thereby an essential part of the daily life and accomplish its predestined task of refining and spiritualizing the mind and heart."

Part of Hague's prediction has come to pass. America became the world's art center in the 1950s. But Martin's romantic search for and contribution to "the beautiful" seems to have been given a different perspective by the art world. One, nevertheless, which still struggles with Everyman's preferences for art. To understand a bit of that struggle, we must see Martin and Joe Taylor virtually as antagonists because George Bellows was claimed for both of them. Whatever the outcome of that struggle, however, and whatever judgements will now be passed on Martin's work, he must be recognized as the first artist - artist in the senses both that he was a professional who earned his livelihood making a multitude of paintings and that he struggled in a romantic sort of way toward his ideal of beauty- to teach at Ohio State.

The standard bearer of the aesthetic at Ohio State, Joseph Taylor, died in 1933. His death was the result of a grotesque tragedy. But the macabre holds as much fascination for us as beauty does; it is its other face. So, the anecdote surrounding his demise, as told by James Thurber in The Thurber Album, is worth relating.

"A professor of veterinary medicine named James H. Snook murdered a university coed, and after his execution university authorities decreed that the top half of every office door in all campus buildings should be made of transparent glass." It was in Snook's office that he had allegedly seduced her and when she threatened to tell all, he did her in, reported the newspapers.

"Joe Taylor was sixty-one at the time, and it had been his custom, after his final class, to lie down and rest in his office before going home. The Snook door, which made a goldfish bowl of his privacy in the English building, put an end to these periods of rest and had a disturbing physical and emotional effect on him, which he found hard to shake off. Two years later, he was sitting in his parked automobile on the campus when it was struck and knocked over on its side by a bus filled with agriculture students. He never fully recovered from the effects of this accident, and in 1933 he died, of complications, a few months before his sixty-fifth birthday. In his last year, he had painted dozens of watercolors of his beloved Ohio landscape, and he must have written poetry, too, since it was such an important part of his life."

As for Bradford, in 1906 and even in 1925 he was still going strong. He didn't retire until 1933. After over half a century of being associated with the University, of being what might be called in the best sense of the term "the great proliferator", how did Joseph N. Bradford see himself? This picture may give us a clue (Fig. 68). Perhaps he was an artist in his way. Certainly he created much.

Contemporary art educators decry what they take to be the fact that in the nineteenth century art was justified only as drawing. What we have just seen shows us rather clearly that drawing contained art and permitted it to be sired at Ohio State. In fact, art could not be suppressed despite the constant emphasis requested by the University of drawing that it be vocational. It is a matter of vicissitude that an art department did not come about in the College of Engineering. Bradford probably wanted one but his own real interests lay elsewhere. So he assigned the task to others. Taylor left too early and Martin died too soon to structure one there, however. But Bradford and all his other faculty were motivated by some artistic/aesthetic force which they brought to whatever they did whether it was mechanical drawing, modeling or pen drawing.

Even Mason, while his preparation at Smith's School and his reason d'etre at Ohio State were avowedly industrial education, could not and did not want to suppress art. For Mathew, pragmatic Englishman that he was, the distinction was foreign. Art and labor, drawing and vocation, aesthetics and love were but one in the eyes of almighty God. And in this greater "one", personal identity was lost - perhaps rightly.

There is a judgment to be made, and correctly so, of how good each may have been as an artist. Of all the characters playing parts thus far in this story, Taylor was by far the most visionary and talented qua artiste. But Bradford's sense for what could be is undeniable and with its guidance he created much. The fabric of the canvas differed from Taylor's.

Before Ohio State ever had an art department in the usual sense of the term, there was art going on at its center whether it knew it or wanted it to. One suspects OSU looked in the other direction. There was education going on about art, too. The art took two forms, both of which can be understood as vocational but only one of which has been viewed as such. Drawing gave us one form of art in the vocations plied by the engineer, photographer and architect. But these are probably less obviously art and more so vocational. Martin as an artist was also a businessman, a fact often overlooked.

In retrospect, the University exercised infinite wisdom with its philosophy of education for the industrial masses. Without that philosophy, so much might not have come from drawing. To put the matter in just a little different way, we can say that drawing allowed art. Now the question arises whether art would allow drawing. The question is whether art forced into the vocational mold is art at all. That is, did art tied to education as a vocation fare any better for the link? Or, did it breed a sort of businessman like Mathew and Martin were, each in his own way? But then, in fairness we must also ask whether George Bellows was a businessman or not. Was art for him a vocation? The question is not easily answered because then we must also ask the same question of Louis Sullivan and Frank Lloyd Wright, those grand innovators of architecture.

But one thing is for sure; despite the fact that he was not in the College of Education, Joseph Taylor was an art educator. Silas Martin was never that in any strong sense, although he was the first artist per se to teach on campus. As events following Martin's death are set forth, beginning with the time just preceding Miss Bracken's taking the helm, answers to these questions may emerge.

CHAPTER III ILLUSTRATIONS

1. Portrait of Sern Watt. OSU Photoarchives.
2. Portrait of Joe Bradford. OSU Photoarchives.
3. Map drawn by Bradford in 1884. Geological Survey.
4. Map detail (Bradford). Geological Survey.
5. Geological illustration drawn by Bradford, circa 1884. Geological Survey.
6. Bradford's drawing of McMillin Observatory. 1895 Makio.
7. Still life watercolor by Bradford.
8. Hayes Hall, Exterior. OSU Photoarchives.
9. Hayes Hall, Third Floor plan by Packard. Courtesy John Herrick
10. Hayes Hall, north wing, mechanical drawing. Courtesy John Herrick.
11. Hayes Hall, south wing, freehand drawing. Courtesy John Herrick.
12. A sketch club in 1888. OSU Photoarchives.
13. The Sketch Club. 1890 Makio.
14. Portrait of Frank Haskett. OSU Photoarchives.
15. Hayes Hall First floor plan. Courtesy John Herrick.
16. Cooking Department, Hayes Hall. OSU Photoarchives.
17. Machine Shop, Hayes Hall. OSU Photoarchives.
18. Foundry, Hayes Hall. OSU Photoarchives.
19. Forge, Hayes Hall. OSU Photoarchives.
20. Hayes Hall, Second Floor plan. Courtesy John Herrick.
21. Carpenter and pattern shops, Hayes Hall. OSU Photoarchives.

22 . Architecture drawing class in Hayes Hall, circa 1902. OSU Photoarchives.

23. Freehand drawing room, Hayes Hall, circa 1893. OSU Photoarchives.

24. Photographic equipment in the Freehand Drawing room of Hayes Hall. OSU Photoarchives.

25. Sketch Club in Hayes Hall, 1896. OSU Photoarchives.

26. Hayes Hall, basement plan. Courtesy John Herrick.

27. Clay modeling class, basement of Hayes. OSU Photoarchives.

28. Portrait of Thomas French. OSU Photoarchives.

29. OSU Bookplate by French.

30. Portrait of Silas Martin. Courtesy Mabel Martin.

31. Shakespeare portrait by Silas Martin, circa 1872. Ohio Historical Society.

32. Thomas Kirker portrait, 1875. Ohio State House.

33. Silas Martin's studio with oil paintings of fruit. Ohio Historical Society.

34. Sketch Club emblem. Courtesy Mabel Martin.

35. Figure by Josephine Klippart, 1868. Ohio Historical Society.

36. Head of a man, sketch by Silas Martin, 1885. Courtesy Mabel Martin.

37. Photograph of Mabel Martin as a child with violin. Courtesy Mabel Martin.

38. Oil painting of Mabel Martin with violin, circa 1887. Courtesy Mabel Martin.

39. Pen sketch of Mabel Martin with violin, 1888. Centennial Catalogue.

40. Silas Martin in his studio with a student. Ohio Historical Society.

41. Silas Martin's studio with oil paintings, still lifes and portrait. Ohio Historical Society.

42. Silas Martin's studio with oil paintings, still life and landscape. Ohio Historical Society.

43. Watercolor landscape by Silas Martin. Ohio Historical Society.

44. Silas Martin's studio with Mabel Martin and oil painting of her. Ohio Historical Society.

45. Portrait of Baron Justus von Liebig, oils, circa 1875. Ohio Historical Society.

46. Freehand drawing room with Silas Martin and T. K. Lewis. OSU Photoarchives.

47. One of Silas Martin's "color" classes. OSU Photoarchives.

48. Student exhibition in freehand drawing. OSU Photoarchives.

49. Student exhibition in oil painting. OSU Photoarchives.

50. Portrait of John Tidball. Courtesy Mabel Martin.

51. The Moonshiner, oil painting by John Tidball. OSU Archives.

52. Water color landscape by John Tidball. Courtesy Mabel Martin.

53. Illustrations in The Honey Jar by Charles Norris.

54. An architecture class in Brown Hall, circa 1904. OSU Photoarchives.

55. Collection of plaster casts for architecture, Brown Hall, 1912. OSU Photoarchives.

56. Professor Bradford showing a slide to architecture students. OSU Photoarchives.

57. Illustrations. Makios: 1880, 1887, 1890, 1897, 1899.

58. Cartoon of Professor Lord by George Bellows. 1904 Makio.

59. "College Publications" by George Bellows. 1904 Makio.

60. Varsity Girl by George Bellows. 1904 *Makio*.

61. "Waste Paper" by George Bellows. 1904 *Makio*.

62. "I remember being initiated into the frat," George Bellows. OSU *Monthly*, 1914.

63. Portrait of President Thompson by George Bellows, oils, circa 1914. OSU *Monthly*.

64. Edith Cavell's Trial by George Bellows. OSU *Monthly*.

65. George Bellows on the OSU basketball team, 1904. OSU Photoarchives.

66. Joe Taylor, pen sketch by George Bellows, 1903. OSU *Monthly*.

67. Silas Martin studio, 1906. Ohio Historical Society.

68. Joseph Bradford in Brown Hall basement, circa 1933. OSU Photoarchives.

CHAPTER III FOOTNOTES

1. Report of the Secretary of the Board, Alexis Cope, 14th Annual Report for 1884.

2. First Ten Year Book Associate Alumni of the Ohio State University, E. E. Sparks, President; June, 1890.

3. Enrollment records for the years 1880-86. Courtesy Ohio State University Archives.

4. Board of Trustee Minutes of November 11, 1884. Interestingly, he had taken projection drawing in each of the three quarters of the 1883-84 year (probably under both Marvin and Robinson) and in the Spring of 1885 took mechanical drawing from Robinson.

5. Ohio State Lantern, February and May, 1883.

6. Ohio State Lantern, May 29, 1895.

7. He is listed in the Ohio Geological Survey Report of 1884, Vol. V.

8. Ibid., First Ten Year Book.

9. Enrollment records for the years 1873-1882. He took drawing in the Spring of 1882 and Machine Drawing in Winter and Spring of 1883. Courtesy Ohio State University Archives.

10. Board of Trustee Minutes of May 5, 1885.

11. Letters of application for positions open when the Manual Training Department was formed in 1893 lend some insight into the kinds of people who applied. One letter, a request for a position of drawing displays unbelievable pomposity. Ohio State University Archives, Box 3/b/1.

12. Bradford did pass a couple of courses with merit. However, he also conditioned several courses and even failed a couple. President Orton would write to parents of students. He wrote to Joseph Bradford Esq. that his son, Joseph, had conditioned minerology and failed history. Letter dated June 21, 1879, from Orton's "copybook", courtesy Ohio State University Archives.

13. Board of Trustee Minutes of February 21, 1888.

14. Kinnison, William A., Building Sullivant's Pyramid, Ohio State University Press, 1970; p. 147.

15. The proposed locations for Cooking, Sewing and other departments of work were noted by Frank Packard on his plans. The plans shown here are re-drawings of the original ones and are courtesy Dr. John Herrick, Division of Campus Planning and Space Utilization.

16. Cope, Alexis, History of the Ohio State University, T. C. Mendenhall (Ed.), The Ohio State University Press, 1920; pp. 243-44.

17. Op. cit., Cope. Generally speaking, the Board Minutes are repleat with examples of giving a department one name and thereafter calling it many other names. This ambiguity confused the issue of Mason's task here, for example.

18. Board of Trustee Minutes of March 8, 1893.

19. Bradford's Annual Report in the 15th Annual Report of 1885.

20. Op. cit., Bradford.

21. The texts used in these three drawing courses associated with engineering were Warren's Projection Drawing; Davies' Shades, Shadows & Perspective; Davies' Descriptive Geometry. The Ohio State University apparently does not hold copies of these books, at least not Warren's.

22. Board of Trustee Minutes of June 23, 1890.

23. Gallery of Fine Arts and Art Association of Columbus, Twenty-Eighth year, 1907-08, Program. Copy courtesy Columbus Gallery of Fine Arts.

24. OSU Monthly, October, 1911 "Education in Art" by J. R. Taylor. His views on art and artists are presented there.

25. It is a curious fact that of all the documents the author has read which were written by Bradford, absolutely none make any reference to Mathew's name. It were as if for Bradford, Mathew had never existed. In a faculty club talk given in 1936, Bradford does say, "The first faculty numbered eight and it was my good fortune to have received instruction from seven of them." From a typed document titled, Faculty Club Talk, January 17, 1937,"

courtesy Ruth Jones, OSU Photoarchives. The talk was one of several which Bradford gave to Alumni and other groups familiar with the University. His reference to the eighth member (when usually the first faculty is numbered at seven) may have been to Tuttle who was with the University, we must assume, before Mathew.

26. Ohio State *Lante*[illegible], March 11, 1896.

27. The 26th Annual Report of 1896 (p. 50) indicated that results of the experiment had been published in *Anthony's Photographic Bulletin*, May, 1896.

28. Roseboom, Eugene H. and Francis P. Weisenburger, *A History of Ohio*, James H. Rodabaugh (Ed.), *The Ohio Historical Society*, Columbus, 1973; p. 161.

29. *Origin, History & Constitution of the Columbus Art Association*, a brochure published by the Columbus Art Association, November 1, 1900; includes, a paper, "A Bit of History" written by Mrs. A. Kelley, November, 1899; a copy of the Certificate of Incorporation of the Columbus Gallery of Fine Arts; and a paper titled "Origin & Organization of the Columbus Art Association," p.11.

30. *Op*. *cit*., Art Association brochure; pp. 4, 5 and 13.

31. *Op*. *cit*., p. 13.

32. Columbus Art Association & Gallery Minutes of November 22, 1888; p. 98 (in longhand).

33. *Op*. *cit*., Minutes, p. 5.

34. Sessions, Francis, *Ohio in Art*, publisher and date of publication unknown; p. 165. This book, probably by the Mr. Sessions who helped to organize the Columbus Gallery is held at the Columbus Public Library, Main Branch. Its publication date is probably pre-1900.

35. *Op*. *cit*., Sessions, p. 165.

36. *Op*. *cit*., p. 166.

37. *Columbus Ohio Daily Dispatch*, June 13, 1889. The lengthy item discusses the course of studies at the school, praises the student's work and mentions the work in Saturday classes by youngsters.

38. For example, one titled Sixth Annual Exhibition of Works by Students of the Columbus Art School, Long Street, June 10, 1884, includes wood and metal engraved reproductions of wood carved panels by Miss Fraser, Miss Todd, Miss McFarland and Mr. F. Tidball.

39. Columbus Art Association Minutes for November 3, 1902.

40. Thomas Mathew's Annual Report of November 7, 1876, in the 6th Annual Report.

41. 13th Annual Report.

42. For a more complete discussion of this matter see H. G. Good's The Rise of the College of Education of The Ohio State University, The Ohio State University College of Education, Columbus, 1960; pp. 17f. Probably a more comprehensive study is Charles Bennett's History of Industrial Arts in two volumes.

43. Ibid., History of the OSU, Cope; p. 424.

44. In 1931, Bradford made application for a Certificate to practice architecture in Ohio. In Bradford's copy of the application he says, "During my University six years work I spent all of my vacation time for about four years in the architect's offices, as draughtsman, of Henry Moser a Beaux Arts trained man and J. T. Harris who was connected with the U. S. Architects division." The American Institute of Architects Columbus office has no record of Henry Moser nor of his having practiced architecture. This is not to say that Bradford did not work with Moser (whoever he were) but simply that Bradford's memory for some names and dates does err occasionally. That Bradford learned his architecture as an apprentice is certain. It may well be that he did this beginning as a seventeen year old, for four (or six) years. Bradford claims also to have done architectural work for the railroad(s) he was connected with between 1883 and 1885. In any case, it was a good ten years, on his account, between the time he learned architecture and his work in 1895 on the McMillin Observatory. From, Application for a Certificate of Qualification to Practice the Profession of Architecture in the State of Ohio, notarized by Charles A. Kuntz, December, 1931. Document courtesy Ruth Jones, OSU Photoarchives.

45. Architecture Columbus, Robert E. Samuelson (Project

Director); A project of the Columbus Chapter of the American Institute of Architects, Columbus, 1976; p. 123.

46. The sole reason for claiming that manual training was not part of Mechanical Engineering involves Professor Robinson's request, reported in the Trustee Minutes of June, 1888, that a manual training department be established by expanding the mechanical laboratory. Robinson's request was filed for future consideration by the Board. Obviously, while they may have considered it further, they did not act on it.

47. A report of the subcommittee to the Committee on Summer Term (1906) includes the following (paraphrased);
In 1891-1893, liberal provision for a school of manual training was made wherein normal instruction was intended to be given in the preparation of teachers for manual training and domestic economy. This same report refers to H. B. No. 45 permitting a Teacher's College to OSU. But in 1893, at Williston's appointment, even the University may not have been clear about how manual training was to relate to teacher preparation. Certainly it was clear, however, that people graduating from Ohio State in manual training would be able to capture jobs in schools. To be certified for teaching in public schools was something which anyone who had graduated from virtually any sort of post secondary school could attain upon examination, by Ohio Law 317 of 1910. Even today, while the State is trying to be more stringent in the matter, one does not need to have been recommended by a College of Education in order to get a teacher's certificate. Even compulsory school attendance was not to be legalized until 1921 Bing Law was enacted. Probably in 1888, or even in 1893, there was little need felt then by the University to worry overly about the relation between manual training and courses in education, let alone that a College of Education might be necessary to sanction teacher preparation in manual training.

48. There is some discrepancy in French's dates. The University's 1909 Alumni Register reported, under Drawing, that French was an assistant in 1892. But the Trustee Minutes seem to show him as an assistant from 1894.

49. From an interview with a former OSU art student on the College of Arts faculty at the time of the interview.

50. A Catalogue of Angling Bookplates: Forming the Collection of Daniel B. Fearing, Newport, R.I., Privately Printed, N.Y., 1918.

51. Ohio State Journal, October 26, 1911.

52. Clark, Edna, Ohio Art and Artists, 1922; p. 114, Mr. Martin's daughter, Mabel Martin, in an interview denied that her father had studied art with Witt or anyone else, except Mrs. Thompson.

53. Copies of a letter of thanks from the Secretary of the Society and a picture of it hanging on the wall of the Society's Hall are courtesy Miss Mabel Martin.

54. The Ohio Historical Society holds materials in their visuals file on Kirker which suggest that it was commissioned. In any case, at least two of the visuals in the file are obviously the ones from which the portrait now at the State House was done.

55. Columbus Dispatch, March 7, 1945; "From Our Files, News of Yesterday"; "Seventy years ago (1875) - Silas Martin, Columbus artist finished his painting of ex-Governor Kirker..."

56. An unattributed newspaper clipping (courtesy Mabel Martin) reported of Martin that, "He is a bachelor of the deepest dye, but that is not his fault. He is too bashful, and his extreme modesty prevents him from popping the question." Martin's obituary in the Ohio State Lantern, September 19, 1906, referred to him as having a modest personality, but also of being ambitious.

57. Ohio State Lantern, September 19, 1906; Ohio State Journal October 26, 1911; Ohio Art and Artists, 1922. The Lantern printed the following phrase as a quote, "The best portrait ever painted of him" which they attributed to Mrs. McKinley. McKinley seems to have been a rather popular subject of portraits (perhaps all presidents are). Thomas Mathew's cousin, William, "painter of presidents", also did one of McKinley. In a letter to his niece, dated December 21, 1904 (courtesy Massilon Museum), Wm. Mathews said that he had captured, "...the order to produce a Mr. McKinley portrait for the Loyal Legion of the U.S. Commandry being at Cincinnati for Ohio." He went on to say he had a chance to compare his own with a "photoportrait" painted as a submission for the committee. He believed that it was by a Cincinnati artist. The comparison was

in his favor, he said, reporting that those who saw it thought it was "life itself" and that the photoportrait was "nowhere." Even if the "photoportrait" were not by Silas Martin, (certainly it was not by Witt), this is an interesting commentary, as Mathews put it, on "how lucky he was" that "people can judge between pictures when they see them together."

58. From an undated, Catalogue of Paintings by Columbus Artists, put out by the E. O. Randall & Co.

59. Ohio State Journal, February 17, 1909; "News Our Fathers Read Thirty-one Years Ago Today."

60. Copy of the Constitution and membership, courtesy Miss Mabel Martin.

61. Miss Martin in an interview, identified herself as the subject.

62. A copy of Illustrated Catalogue of the Art Galleries, Ohio Centennial Exposition, September 4th to October 19, 1888, Walter S. Goodnough, Commissioner Art Department; courtesy Mr. John Barsotti, Ohio Historical Society, History Department.

63. From an interview with Miss Martin in which she said they did "portraits in black and white."

64. Two unattributed newspaper clippings, courtesy Miss Martin, make the judgements as follows: "It is seldom all the detail in a scene can be brought out without making the picture look overworked. But Mr. Martin seems to have discovered the secret." This was most likely written between 1893 and 1896 because the article mentions the McKinley portrait of Martin as having been accomplished. In another lengthy item, the author suggests "The great danger that the artist has to contend with in a painting like this one of Tom Taylor, represented as a soldier in the very field of action, is that he is too apt to make the coloring entirely too rich and overdrawn. But Mr. Martin has evidently studied this point very closely, as his coloring is near perfection." This article was written at just the time Perkins & Humphreys opened their frame business in the Deshler block on Broad Street, whenever that was.

65. Ibid., Centennial Catalogue.

66. From an unattributed newspaper clipping, courtesy Miss Martin, which mentions the "ten day pictures." Apparently, across a ten-day period several artists completed portraits or other kinds of pictures.

67. In a Budget Report to President Canfield dated March 17, 1899, Bradford says, "I feel certain that I can secure this additional assistance [for teaching art to domestic economy students] in the person of Mr. Silas Martin one of Columbus' best professional artists. While Mr. Martin does not wish to give up his studio I think from the conversation I had with him recently he can be prevailed upon to give half time to this department for the very liberal sum of $500 annual salary. Report courtesy Ruth Jones of the OSU Photoarchives.

68. Board of Trustee Minutes of June, 1882.

69. Ohio State Lantern, March, 1882. The Lantern claimed that the source-picture for Martin's portrait was a "photo" of Liebig. If it was, then it must have been one of the earliest daguerreotypes (1839). In the picture here, Liebig (1803-1873) can't be much over forty years of age. Of course, it is also possible that the portrait was of Liebig as a much older man, based on a more advanced type of photograph of him. The item also reported that the portrait by Martin had been presented to the University "nearly three years ago," which would have been in 1878, "but through a misunderstanding it was not brought to the building until a short time ago." The portrait probably was hung in the first chemistry building and was destroyed when the building burned in 1889.

70. The Ohio Historical Society holds many of Silas Martin's paintings, donated to them by Mabel Martin. The series of "racial types" is among them and consists of about ten oils on boards roughly 8 x 12 inches in size with notations on the back of each such as, "Italian type," "Polish type," etc. The one of Liebig shown here is the same size as those of the series and has the name, Justus Liebig on the back.

71. In a letter of March 31, 1899, to President Canfield, Bradford says, "In reference to Mr. Martin's age, opportunity has not presented itself for me to present this question to him, but from those well acquainted with him say [sic] that he is about 50 years old, but I do

not think that this is any part of the question of his ability or qualifications. I have known him for about fifteen years and feel satisfied that I am working only for the best interests of the department in making this recommendation.

Mr. Martin is not classed with the old school. He is not a out and out impressionist nor a realist, but occupies an admirable position between. If it is necessary to secure other recommendations besides my own it will be a very easy matter, but I hope that you will see your way perfectly clear to endorse this recommendation." Letter courtesy Ruth Jones, OSU Photoarchives.

72. In a letter from Bradford to President Thompson, dated June 20, 1900, Bradford praised Martin highly as, "... one of Columbus' [sic] best professional artists..." and requests his services full time. The Trustee Minutes for 1899-1900 Allocations, list Bradford, French, Lewis, Vosskuehler and Martin. Martin probably first began to work for Bradford in the Autumn of 1898 for, in the letter he says that Martin had started "last year" which, in 1900, probably would have meant the beginning of the academic year or, 1898.

73. Ohio State Journal, October 26, 1911; Ohio Art and Artists, 1922.

74. Trustee Minutes of July 6, 1898 show that Lewis was re-elected assistant in drawing because, owing to Bradford's ill health, "...it was not thought advisable to burden him with the duty of instructing a new assistant." This would seem to indicate the need for a new, but experienced man (e.g., Martin) to help carry out the work of the department. It could not have meant that Lewis was having problems because in a later letter to Thompson, Bradford praised Lewis's work along with that of his other instructors.

75. In a letter to President Thompson, dated January 23, 1900, Bradford declared that 400 students were enrolled in his department the first semester. In September of the same year, in another letter to Thompson, Bradford said the enrollment was then 450. Clearly, the growth in numbers of students was something which had to be contended with in 1898.

76. The 1909 Alumni Register shows the name to have been changed in 1899. But even the Trustee Reports Departmental Appropriations, 1901-02, list Drawing as the

department's name. On May 15, 1901, Edward Orton, Jr., Secretary of the College of Engineering, sent a letter to President Thompson, conveying a resolution of the Engineering faculty that the name of the Department of Drawing be changed to Architecture & Drawing, with a corresponding change in the title of the professor in charge.

77. In a Budget Report of March 1, 1901, Bradford says, "Mr. Martin is a professional artist of reputation and experience. This together with his fine ability as an instructor makes him a valuable addition to the department, and I request that his rank be made Assistant Professor of Freehand Drawing, Oil and Watercolor Painting." Report courtesy Ruth Jones, OSU Photoarchives.

78. Day, Charles William, The Art of Miniature Painting, Winston & Newton, Ltd., London, 1852; p. 33. This book and Muckley's (Jesse Haney & Co., Publishers, New York; with an introduction by Edward J. Poynter) are courtesy Miss Martin. What Martin underlined (actually very little) dealt with technical matters exclusively. Of course, that was the nature of these books. Others he owned were, How to Draw & Paint, Light & Shade, Sketching from Nature in Pencil & Watercolor, Practical Drawing Part VII: Light & Shade, etc. Light & Shade had been Bradford's, presented or loaned to Martin. Most artists have how-to-do-it books on their shelves, probably.

79. Presented here almost verbatim from a taped transcription of a former student of Martin's who graduated from Ohio State in 1907 and was interviewed July 1, 1972, by an Ohio State graduate student in Art Education, Mary Erickson.

80. In a letter of June 23, 1903 to President Thompson, Bradford outlined those needs which included new drawing tables, an optical lantern and new photographic equipment. The point about the drawing tables is especially important for, if the old ones were left in Hayes then the assignment of rooms in which they were left would be less easily made to classes in cooking or literature, for example. It would tend to keep the space in the drawing and art arena.

81. Photoarchives dates it at 1895. In The First Hundred Years, Robert Wagner (Ed.), Ohio State University Press, 1970; photo number 34; it is dated at 1906. From

architectural detail, the class is in Brown Hall. Due to carbon soot around the air vent in the wall next to the projection screen, the building had to have been in use for a year or more. Since Bradford moved into Brown in 1904, the picture is probably best dated at 1906.

82. Faculty Minutes of November 8, 1905; Report on 1904 Makio.

83. Ohio State University News, Vol. 1, No. 16, March 20, 1914.

84. Ohio State Monthly, April, 1970.

85. Ohio State Monthly, February, 1931.

86. Ohio State Monthly, October, 1968.

87. Ohio State Monthly, February, 1925. The picture was first shown publically in this publication as dated.

88. Ohio State Monthly, July, 1912.

89. Ohio State Monthly, October, 1912.

90. Ohio State University Quarterly, Vol. III, No. 2, Oct., 1911; an address titled "Education in Art," by Joseph Taylor.

91. Thurber, James, The Thurber Album, Simon & Schuster, N. Y., 1952; "Man With a Pipe"; p. 168.

92. In an interview with Miss Mabel Martin. Also, Columbus Dispatch, September 10, 1929.

93. "A Tribute to Silas Martin" by Maurice Hague, The Honey Jar, Vol. 8, No. 2, Columbus, Ohio, 1906; p. 21.

IV. A SHIFT TO EDUCATION (1905-1914)

When Rutherford Hayes assumed the office of OSU Trustee in 1887 he had a deep conviction that the time was right for a department of manual training and, as Alexis Cope admitted a year later, Hayes was correct. The General Assembly voted funds for erecting a manual training building. Part of the purpose for such a department was to educate manual training teachers to prepare those in high school to assume the industrial jobs which burgeoned after Appomatox ended the blood bath. Ohio State began to engage in such teacher preparation around 1893 by including a "normal" course for manual training students.

Ohio State had resisted urgings to conduct a "normal school". "Normal" is a term of French origin, indicating a Prussian educational philosophy on which teachers were prepared in special schools, as they are still today in some countries. This concept of 'special teacher training', was carried out in the United States first at Lexington, Massachusetts' Normal School in 1836.[1] But it was antithetical to what Ohio State stood for. The struggle at its founding was on just that point. It was antithetical to any special vocational training which would exclude a "liberal" dimension from its curriculum. Also, Ohio learned an important lesson from Wisconsin. Normal schools there, mostly associated with rural areas, went into competition with the state university, the repercussion of which is still being felt in Wisconsin. Although statutes did permit normal schools to Ohio University at Athens and Miami University at Oxford, Ohio, Ohio H.B. No. 45, passed in 1906, precluded the Ohio State University from maintaining a normal school. But it did provide that a teacher's college of professional grade might be established at Ohio State.

Prior to 1906, however, the University under Canfield had been authorized a chair of pedagogy to which J. P. Gordy was elected in 1896.[2] Gordy's purpose at Ohio State was, "to rationalize the work of education; to give to intending teachers *definite ideas* of the purpose of education and intelligent opinions as to the methods by which this purpose may be attained. No matter what phase of the subject is studied...this primary purpose is...to get from the subject *clearer ideas* as to the purpose of education, and clearer ideas as to the methods by which this purpose can be most successfully realized"[3] (Italics mine). Perhaps there was a point to the redundancy apparent in Gordy's statement, a reflection of his Herbartian psychology. It does tend to give one pause concerning a distinction between "definite ideas and "clearer ideas". Teacher education most likely would stress clear ideas, while teacher training probably emphasized definite ones. Gordy's statement also stresses that there are methods by which people can - not merely may - be taught. The significance of this is great because art education today has become virtually synonymous with *methods* by which people are taught art; quite another notion than principles of art, whose understanding allows art to be made.

Also prior to 1906, the University under President Thompson saw fit to establish sessions of study in the summer. A faculty committee appointed at an October, 1904 meeting, reported their many recommendations regarding summer term in a November report[4] to the general faculty. Among these were provisions for six-week courses for those who already were teachers and six and twelve-week courses for university students, "whose work has become irregular". In effect, the suggestion was to give rise to the academic year's fourth quarter. Since many teachers in schools of the state were being pressed to upgrade themselves, thus to upgrade their schools, summer vacation was an opportune time for them to further their education. Since Ohio State had achieved a good reputation then for advanced study, and since it was relatively inexpensive, public school teachers were bound to attend it during their summers. For the University faculty who would teach them, and whose salaries were restricted by a legislative act of 1878 to $2500, the additional income undoubtedly was welcome.[5] That legislative restriction was not removed until about 1908.[6]

Thompson reported to the general faculty on October 13, 1904, prior to the committee's November report, concerning the summer session. Summer work, he argued, would permit the physical plant to be utilized at greater profit and, would advance the cause of education. Manual training was a "live issue" in the high schools, he claimed, and needed teachers to be trained for them. "I suggest also", he continued, "the propriety of putting this work into the College of Arts, Philosophy & Science...so that all students who expect to teach could have an opportunity to pursue this subject so as to equip them as teachers of manual training."[7] In 1904, given that teachers needed to be prepared, this view was reasonable, since the University had no teachers' college and the law making it possible was not to be passed until 1906. His statement does, however, lend credence to the rumor that Thompson was not in favor of a teachers' college at Ohio State.[8]

In the summer of 1905, then, courses were offered in a variety of categories: Preparatory courses (e.g., algebra); Education courses (e.g., School Management); Professional courses (e.g., A Teacher's Course in German); University courses (e.g., German Narrative Prose & Poetry); and Manual Training courses. These latter comprised: Basketry, (Fig. 1); Card Board Construction Work; Clay

Modeling; Lectures on Theory; Weaving; Woodwork; and Art in the Grades. Miss Emily Bracken, Supervisor of Drawing in the public schools of Louisville, Kentucky, was employed to teach Art in the Grades (primary and grammar). It was obvious that to teach teachers, a liberal sprinkling of public school veterans such as Bracken would have to be made among the University faculty. She received $225 for her work. Her classes were held in Brown Hall and she had thirty students that first summer. Her classes were held from 7:30 a.m. to 12:30 p.m. with an hour in the middle of the session daily for a "popular lecture" given by summer session faculty on a wide variety of topics relevant to teachers. (e.g., "Pedagogy" by Dr. J. P. Gordy, July 24-28).[9] Among other Ohio State faculty to teach that summer, T. K. Lewis, Professor of Architecture and Drawing, offered a study titled,"Special Course in Photography."[10] Lewis, it will be remembered taught modeling in Bradford's department. He would become increasingly involved in manual training and with associations of teachers of the subject.

There may be no better representative than Miss Emily Eaton Bracken, of the host of relatively anonymous females in the nineteenth century whose mission became the education of America. As state laws making education mandatory were enacted, from high schools and colleges, from normal schools and universities these young women spread out over urban, rural and the new frontiers of this growing nation. In one-room schoolhouses they sermonized the gospel of cleanliness and morality and the knowledge of reading, cyphering and history to eager, and sometimes not so eager, youth from five to fifteen. With less ardor than those dedicated educational missionaries had, the task could never have been undertaken. Their preparation as teachers was tempered in a myriad of school rooms against a sea of childrens' faces to a strength, firm malleability and practical canniness which was fertile soil for John Dewey's seeds of Pragmatism.

So, it is perhaps appropriate that Emily Bracken remain somewhat faceless. She was born most likely in the midwest; probably in either Indiana or Illinois. She attended public schools, most likely. In 1886 she enrolled at the Chicago Art Institute, which by that time had been in operation for twenty years, attending it off and on through 1899 as an average student working her way through the four sections of its course of study: Elementary (work in black and white outline); Intermediate (shadow and still-life monochrome); Antique (light and shade and still-life in color); and Life (costumed and nude model).[11] During those years Miss Emily, probably in her teens and early twenties, had to support herself and did so by teaching. Thus, her work at the Art Institute was rather intermittent such that she probably received no diploma from the Institute. She was peripatetic, working in several public schools of the midwest and studying at the University of Chicago and in Ipswich, Massachusetts, where Arthur Wesley Dow was at the turn of the century.[12] After she had passed thirty she went to the rough and ready, turn of the century, almost frontier town of Louisville, Kentucky, where she eventually became supervisor of drawing in 1901.[13] This position she retained until 1905. The pay was insufficient enough in the teaching profession of those days that every opportunity to teach during summers had to be taken.[14] So, in the summer of 1904 she was employed to teach drawing at the University of Tennessee.[15] With her supervisor's credentials of four years at Louisville and a one-summer appointment at Tennessee, as well as her other classroom experience, she applied for and received the summer teaching job at Ohio State in 1905. By that time she was probably close to forty years of age and with enough experience of public schools that she could "talk turkey" to teachers. Most likely, that summer of 1905 she was watched rather closely by Professor Bradford.

Apparently, she passed Bradford's inspection for, teaching in Brown Hall, he would likely have looked in on her and inquired of students as to her abilities. Since she was teaching art he most likely made a point, perhaps even would have been asked to make a point, of forming an opinion as to her potential. In any case, Bracken seems to have performed adequately enough that on the basis of the one summer's experience she was elected by the Board late in 1905 or early 1906 as Professor of Art, in charge of the Art Department authorized September 27, 1905, and to begin her duties on September 1, 1906.[16]

In 1905 she resigned her post in Kentucky and went to Columbia University where Arthur Wesley Dow was professor. In this respect she had the advantage of study with a person who was to exert a very important influence on the course of art education in America. It was an influence, however, which could be construed as causing art to look "decidedly elementary," as Professor Denney was to put it later after a visit to Columbia.

Armed with the latest theory of its time in art education she returned in 1906 to Ohio State for the summer term. Again in Brown Hall she taught Art for Teachers of the Primary Grades and the Grammar Grades and a Special Course. This time she had a total of sixty students studying with her, double what the number had been in 1905. Bracken also was one of those that summer who gave a "popular lecture," titled "The significance of the Art Impulse," which included an exhibition of work. Then she plunged into the 1906-1907 academic year, this time in Hayes Hall.

Miss Bracken was to remain at the University for only a little over two years, however, her resignation taking effect December 23, 1908. It was an awkward time to leave and it seems rather sudden.[17] What the reason was we probably never will know. But, to Miss Bracken, whoever she was, we must look as the original mother of us all in art at Ohio State - an odd, perplexing and somewhat disconcerting fact, given Mathew, Mason, Bradford, Taylor and Martin. Some things did happen in those few years she was there, however.

Probably the most significant thing that happened was, of course, that the University came by its seventh college, Education, in 1907. As President Thompson pointed out in 1914 a controversy appeared between the College of Education and the College of Arts, Philosophy and Science.[18] "Art" was one of the pivotal points in disagreement between the two colleges, as we shall see, so some indication of the College of Education's inception must be addressed. A detailed account of this event is not called for here. One has already been given by H. G. Good. Obviously, it has a long and involved history. Yet, some account is necessary so a brief one will be given.

After the University's initial foray into "Education" with the manual training department's normal course, the institution of a chair of pedagogy, a summer school which very much involved teacher up-grading and the 1906 law permitting Ohio State to have a teachers' college, a committee of one visited schools in the East to see how they set up normal schools and teachers' colleges. A report on the visitations made that December, dated December 20, 1906, was signed by Professor Joseph Denney, Dean of Arts, Philosophy & Sciences at the time.[19] Among the fifteen schools visited by Denney were, for example; Teachers College Columbia, The Philadelphia Girls Normal School and The Manual Training High School of New York (59th Street), so the Eastern sampling seems to have been a broad one. He visited acquaintances such as Gordy (at NYU) and Canfield (Columbia), notables such as John Dewey (Columbia) and E. L. Thorndike (Teachers College Columbia) and figures probably less known, like Superintendent Dutton (Horace Mann School). Denney's report is twenty-six pages long and so only a few matters which he discussed will be set forth here.

Those he questioned were overwhelmingly favorable to a two year teachers' course rather than four, provided that it were preceded by at least two years of other work at a university. In terms of staffing such a college, those questioned seem to recognize an inherent antagonism between general faculty and those in the teachers college. Dewey found himself, "unconsciously getting further and further away from the academic men in making up the teaching force of his College of Education" but, later, he said, "Avoid appointing any one to a professorship in the Teachers College whom the adademic professor of the same subject would not be willing to put on his department roll." Dewey also warned that the professor in a teachers college is, "under severe criticism at all times from a pedagogical point of view." Professor Thorndike believed that the average college professor, "is not likely to be in hearty sympathy with the purposes of a teachers college," but because teachers colleges will prepare their own professors within the next generation, the situation will improve. The general opinion about the effect on an Arts College of having a teachers college in the same university, "would be to diminish the enrollment of the Arts College but, to increase the enrollment in the classes reciting to Arts College professors." To be avoided were: low standards of admission; too narrow a course in the two years preliminary to the two professionally-oriented ones; putting "inexperienced teachers in charge of freshman classes"; putting control of the teachers college in the hands of the academic faculty; fear of criticism of courses which appear to be elementary and, from Professor Gordy, "Avoid substitution of methods for knowledge. The aim at every point in the teachers college should be to acquaint the student with what he must know of the subject matter in any line, if he would teach it with success", (Denney's emphasis). It may be remembered that in the Ohio State Bulletin of 1900-01 Gordy had stated something else about "methods"; that education courses were to get "definite" and "clear" ideas about methods by which the purposes of education may be attained - whatever the subject matter. The fact that Denney underlined the term "subject matter" is significant for it suggests that "subject matter" be taught elsewhere than in the College of Education, a suggestion which Gordy also seems to have made in stressing the acquisition of knowledge over methods. The debate whether Colleges of Education ought to and do in fact teach subject matters or, simply methods of teaching subject matters is with us still today in some places. So, the question then was whether art as a subject matter ought to be in the College of Education or in some other college; for example, in Engineering where it was being built by Bradford and Martin.

Most relevant is what Denney discovered about public school art and music on his trip East. He made a point of asking about the arts because of their inclusion with manual training courses in the work carried out at Ohio State the prior summer. He probably was wondering whether art ought to be a subject matter in Education, or in his own College of Arts, Philosophy & Science. This is borne out by a later move to put art into that college. In 1906, Art under Bracken was in his college and he may have believed it possible and desirable to keep it there. He reported, "They classify these subjects [art and music] as special branches along with Manual Training and Domestic Science, and treat them in the very same spirit." What he meant by this is debatable. Very likely, he alluded to art not being treated as a liberal and cultural study. The use of the term "manual training" was ambiguous at the time; it connoted both a phase of mechanical arts for Engineers and a phase of the Froebelian scheme of education for teachers.[20] Thus, associated with manual arts, drawing could mean either the technical drawing done by engineers or, the kind of play in which children engaged with paints and crayons. Neither of these was art in the sense Denney would prefer. But, because he knew Bradford, drawing could be a step toward art even though it were associated with Engineering.

"Most of the work they do in Public School Art," Denney went on to say, "appears to the casual visitor to be decidedly elementary but they defend it as University work, maintaining that the purpose in carrying it through from the lowest grade to the highest is to prepare thoroughly those who are to be supervisors in the Public Schools." Denney may have had in mind, as he wrote how elementary the work done in art at Columbia looked to him, the decidedly cultural dimension drawing had at Ohio State even from its earliest days. His report was not a recommendation, for he seemed less than sanguine about public school art as it was taught in higher education.

Nevertheless, there was a decision to be made. A Committee, formed in 1906, was to deliberate on the advisability of continuing the summer session, "for teachers of manual training, drawing and art."[21] The Committee pointed out the relevant legislative history to the time, the evaluation of the 1905 summer session and from these data and from visits such as Denney's they were, "brought to the following conclusion" which recommended, "that courses in these subjects as hither-to-fore given be continued, but as teacher's courses solely, and with such modifications, if any, as may be necessary to bring them into accord with the purpose and spirit of a Teacher's College " (emphasis mine). In effect, this recommendation would appear to allow art in a College of Education to compete with drawing in the College of Engineering. Further, since Ohio State was the most adequate school in the state to train teachers of manual training (however the term might be interpreted) it would seem "very inopportune...to cease to do so....The same applies, more or less fully, to the teaching of domestic science, domestic art, drawing and art in the public schools." Thus, President Thompson had been given an opportunity by the legislature to have a College of Education and a mandate from the faculty to create it.

On February 8, 1907, Thompson brought to the Board a tentative outline for the proposed "Teachers College" or "College of Education". Action on it was postponed until he would bring to them a more complete report on its organization and the resources available for it which, on March 15, 1907, he did. The Board then directed him to "provide for the establishment of a Teacher's [sic] College" but to revise the budget. In a report dated April 17, 1907, Thompson's budget would allow the employment of two or three new teachers and, with existing faculty, to permit a College with a dean and eight departments, in order as follows; psychology, Education, school management and observation, art, domestic science, domestic art, physical geography and manual training. The motion to accept, file and approve was passed, with one Nay. Mr. Pomerene said he was in favor of a Teachers' College but not at the expense of departments now in the university and that the money for it should go to increase the salaries of the present teaching force. Mr. W. W. Boyd was made Dean and High School Visitor at the same meeting.

In the 37th Annual Report, Thompson said that the aim of the "College of Education" is, "to require for entrance the completion of at least two years of work of collegiate grade...and spend the last two years at the University devoting the time almost exclusively to professional studies....Provision will also be made for the development of courses designed to prepare teachers of Manual Training, Domestic Science and Drawing.... It will be the aim of the college to prepare teachers for High Schools, and furnish facilities for the preparation of supervisors and superintendents ", as well as to provide for up-grading of teachers, hopefully in graduate courses. He believed confidently, "that this effort to put the education of our High School teachers on a high plane will meet with general approval...."

Why Thompson would have used the term "drawing" rather than "art" in his provisions for whom the University would prepare is a matter for some speculation.

It may simply have been an oversight. Then again, despite the fact that he already had an Art Department, though it had been placed in Denney's College, he may have believed that Public Schools could accept no less a justification for such a subject matter than the strictly vocational one of drawing, a very practical one which, as Mason's Superintendent of the Worcester Schools had said in 1877 was, "not an ornamental study...[but]... a training which would enable workmen, generally, to read a drawing and work from plans."[22] It would turn out to be a different matter than that archaic view held.

So, in 1907 the University was graced with its seventh College, to be named the College of Education. The Department of Art was to have Education as a home for the next sixty-one years - though its name and structure would change. But its home was not to be without problems, many of which were anticipated in Denney's visitation report. The question of how the academic faculties would relate in several senses of the term is a heavy one.

Miss Bracken wrote her first Annual Report to the President on May 15, 1907,[23] as other department heads had done for so many years. There were some differences, however. Her report began, "As the Art Department was established in September of this year, the report seems to consist only of a statement of the conditions of inaugural." Her reference to its "inaugural" meant September, 1906, of course. Its establishment, in terms of having been authorized by the Board, had been one year earlier, in September of 1905. But her assumption of office in September of 1906 certainly may be taken loosely as a date when the department was established, since it marks the year and month within which the chief officer began to teach for the full academic year.

"Three rooms, an office and two studios, in Hayes Hall have been set aside for the use of the department", she continued. "In the offices an attempt has been made to carry out a scheme of good spacing and colors in walls, woodwork, bookshelves and furniture. One studio has been fitted with easels, casts and still life materials for the use of classes in still life...days of the week being given to the study of the posed costumed model. The second studio is fitted with adjustable tables for the use of the classes in design. On Saturday morning a class composed of public school teachers and out-of-town supervisors meets for the study of drawing in connection with grades and high school courses of study. Respectfully submitted, Emily E. Bracken."

Her large, very bold writing fills two pages. However, Miss Emily seems not to have understood the function of an annual report. She indicated no direction which the department was to take, how many students she had taught, nor what she must have by way of facilities in order to reach her objectives, as was the custom of other heads of departments. In regard to her annual report, with the benefit of hindsight, some matters of importance to which she might have addressed herself can be suggested.

At the 1906-07 "inaugural" of her department, Miss Bracken was listed as teacher of sixteen courses. Three were consecutive through the three-quarter year in Theory & Practice of Teaching Arts; another three in Design & Composition were consecutive; and the rest were individual courses. Of those, three dealt with Charcoal Drawing, three with Pencil Drawing, two with Oils or Watercolor Painting, one concentrated on Landscape as a subject and one on Life Sketching in Charcoal, Pencil or Pen. Both the Charcoal and Pencil Drawing courses were separated along subject matter lines. The course numbers are not consecutive, gaps as large as seven numbers occurring between offerings. How this many courses, numbered as they are, were arrived at is not at all clear. Nor was the relation clear between Art and Engineering Drawing which offered many courses like those in art. What is clear, however, is that the Art Department was offering, besides the Theory & Practice course, two subjects new to Ohio State; life drawing and design. The two pictures here show classes working in those two subject matter areas, life drawing (Fig. 2), and design (Fig. 3). On these three new curricular additions were to be built an important difference between work of the two departments, a difference which was to grow in significance over many years. Before the difference may be noted, however, the scope of what had been done in art thus far at Ohio State must be seen in just a bit more detail.

It may be recalled that in the 1902-03 academic year, for the first time, freehand drawing was distinguished into (five) separate courses along media/subject matter lines. Separate courses suggest separate space. Two years earlier Bradford had requested the addition of two rooms to Hayes Hall third floor, partly to accommodate curricular change, but that suggestion was not honored because Brown Hall was in the planning stage. When he moved out of Hayes in 1904 some space was freed up, but not given up. What happened to the third floor when Bradford moved out?

Around 1904 when Bradford moved out of Hayes Hall to Brown Hall, mechanical drawing moved from the north to the south portion and was carried on there as engineering drawing when that was authorized as a department in

1906. The north portion was used for freehand drawing. In 1905-06 the five courses called Freehand Drawing dropped that title and each received a new title, keeping the old course number. Around that time the architectural modifications may have been approved and made to accommodate the curricular change.[24] Martin died late in 1906 so he may even have seen a room to be used especially as a "color studio," one with north-east light.

If the modifications were made at that time - and modifications were made, it is the date that is in question - then substance is added to the theory that Bradford had his eye on an Art Department even into 1906. The Teachers' College had not yet been formalized, and Bracken was still assigned to the Arts & Sciences faculty.[25] A look again at the 1909 revised plans of Hayes show the Art Department to have been assigned the two rooms on the second floor west end (Rooms 200 and 201) as well as an office on the third floor; the three rooms referred to by Bracken in her report, one of which is shown in Figure 2. Bradford may have figured that the Art Department's Theory course could be offered by the College of Education, using no more space than those two rooms gave. The body of the art curriculum would be developed as he was already doing, but within the Architecture Department. This would accord with the desire on the part of some faculty to stress "subject matter" by keeping art within an academic faculty rather than have it go to Education. Thompson's rumored option not to have a teachers' college may even have shown up in the 37th Annual Report when he used the term "drawing." Even then he may have believed that the bulk of art would be done in what Bradford had so carefully developed in the Architecture & Drawing Department.

If it were his wish, it did not come to pass. Engineering Drawing maintained its space in Hayes until 1914 when it moved to Brown Hall. Tidball, who had taught some of those "art" courses in the old Architecture & Drawing Department, left in 1909; Lewis, whose interest was in modeling and photography, moved to "Manual Training" in 1910; Norris, the commercial artist, stayed in Engineering Drawing until 1914 when he became a member of the Art Department faculty. As much as Bradford had built of an art department was now being slowly disassembled. Change was not restricted to Bradford's domain, however. In 1914 there was also a change in the concept of manual training reflected in a realignment of some academic units. About that time, the shops moved out of Hayes Hall. Some work done under "manual training" went to Engineering. Other of it, what was eventually to become Industrial Technology, went to Education. Domestic Science eventually became the School of Home Economics in the College of Agriculture. Within that school was also what had been known as Domestic Art. Thus, of those "special branches" mentioned by Denney, art and a portion of manual training went to the College of Education.

At its heart, the difference which began to emerge between the two departments is this. Where Mason gave priority to perception in relation to imagination, Bracken reversed the order. That Mason's views may not have been worked out on a sound philosophical basis has already been hinted at. He was doing essentially what Smith had advised was the wise thing to do. As we know, Mason was to change his mind later. Even in relation to drawing simple pieces of construction Mason said in 1904, "Aim especially in these exercises to develop the imagination. This is more valuable than the drawing. Encourage 'quick work' in which the geometric views or working drawings, of several objects, or one object in several positions are drawn freehand in one lesson."[26]

The evident change probably came about in part as a result of new views art educators were beginning to hold. It is a fact though, that in Philadelphia, parents and other concerned citizens had helped to initiate that change, perhaps even to have been its principal motive force. What we must see in contrast to the emphasis on perception in freehand drawing offered by Mason and Bradford in engineering is Bracken's new orientation which stressed imagination. We must try to understand how drawing from pictures and even drawing from some objects in the round differs from employing the live model and from work in pictorial composition and design. We must also try to see, as we did with Mason, what relation, if any, was believed by Bracken _et al_ to hold between imagination and perception. That piece of the story will not resolve easily or quickly. We must begin with it, however, where we left off as Bracken took office in the 1906-07 academic year.

Although the photos comprising Figures 2 and 3 are dated 1909, Bracken's classes in 1906-07 must have looked much like what is pictured here. In Figure 2, a class held in Room 200, one of those to which Bracken made reference, a small group of seven sedate young women are seen. Six of them are sketching in charcoal and one is painting, for she wears a smock and holds a palette in her left hand. The easels and casts probably were given by Engineering Drawing to the Art Department because the art budget was very small in those first years.[27] The plaster hand, foot and heads are like the ones seen in Figures 25, 46, 47, 48 & 49 (Chapter III) of which there were several. The room is lighted through windows in the north and west walls. On the floor are chalk marks indicating positions of students' chairs and, over to the left are the notations, "12noon" and "___day 11am." On the walls are sixteen drawings, presumably by students, of which six are from plaster casts, four from still lifes and six from the model (one of which is an elderly, bearded gentleman). No picture duplicates any other; each is from a different position. This is in contrast to the work shown in Figures 49 & 50 (Chapter III) many of which, obviously, are drawn and painted from flat work (paintings and photos).

The emphasis on drawing from the model is apparent here as is the attempt to arrange the model and the student's position relative to it in a similar manner from day to day. However, those who have drawn from the model know how difficult it is for the position and lighting conditions to be kept constant - even compared to the drawing of plaster casts which themselves do not move as a model must on occasion. There is no choice but to incorporate some degree of interpretation in one's picture of a live model. The degree of interpretation is, of course, proportional to the degree of imagination employed in rendering the drawing. The particular studies engaged in here were not done quickly, so the interpretive element is not as obvious as it is in drawings of the posed model accomplished, say, in five or ten minutes. But the point is still that work from the live model must be many degrees more interpretive, more imaginative than that done from the flat or even from plaster casts. This point is not a new idea. It is made in greater detail by E. H. Gombrich, the famed psychologist cum art historian.[26] It is made here to show that with the introduction of an Art Department there came a new way of "seeing," a new way of drawing by virtue of not only the teacher's theoretical orientation, but also by virtue of the subject matter introduced. It is the difference between the British and French drawing systems referred to earlier by Mason.

The point is perhaps more apparent in Figure 3. A large group of young women is shown making designs, probably both in black and white and color. The next three figures were done by a person who studied at Ohio State in that early period, graduating in 1907. Figure 4 is a closer look at work of that genre. It closely approximates in style the bottom two landscape scenes on the wall to the extreme right in Figure 3. Emphasis in the teapot is on line, shape and flat value, stressing contrast between foreground and background. It abstracts form highly, pointedly playing down the ceramic glaze highlight which otherwise would tend to give roundness to the pot. Figure 5 shows an attempt quickly by sketching to contrast solid form (lemon) with transparent form (glass with water). Both figures appreciate the arrangement of forms in relation to one another and to the space given by the plane on which the drawings are done. Figure 6 illustrates the use of water color as a medium, asserting its fluidity. All these characteristics - abstraction, linearity, rapidity, contrast and composition - differ greatly from the work shown in Figures 48 & 49 (Chapter III) which result from slow, painstaking, studied attempts to imitate another's work or nature by copying. They interpret rather than imitate "reality." Interpretations rely on both imagination and principles of art much more heavily than imitative copying does, by which rules for making art are to be induced. or employed.

The design work which the preceding views exemplify are derivitive of the most current art theory of the time, theory proposed by Arthur Wesley Dow. During the latter part of the nineteenth century, Dow had been studying pictorial composition in Paris. A dominant influence there for thirty years had been Oriental art. It did not escape Dow's notice. The importance of that art was dramatized for Dow even further by Ernest Fenollosa, a scholar who was sent to Japan for study of its culture by Charles Eliot Norton and Edward S. Morse in 1878.[29] Fenollosa taught Japan the importance of its own culture, persuading the Emperor to preserve its shrines, temples and other artifacts. Fenollosa spread his ideas about the Orient in lectures in America and as curator of Japanese collections at the Boston Museum where Dow met him. He and Fenollosa prepared a series of exercises based on Oriental art and taught them at his Boston classes and at the Pratt Institute of Art, Brooklyn. His teaching in this vein was extended to Ipswich, Massachusetts, in 1900 and, at Teachers' College, Columbia University where he became director of fine arts in 1904. Dow's work finally was recorded in his very influential book, Composition.[30] In it his principles of art teaching are set forth, principles expressed in the art work shown in the preceding few pictures. It was at Ipswich and Columbia University that Emily Bracken came under Dow's influence which, in turn, she transmitted to students at Ohio State in the first decade of the twentieth century. It may have been work done on Dow's theory of art which Professor Denney saw when he visited Columbia in 1906. If so, then Denney had the advantage of information about the latest art theory, but apparently without understanding its significance.

Upstairs, on the third floor of Hayes Hall in 1907 Professors Tidball and Norris were offering courses in charcoal, watercolor, pencil and pen, working from plaster casts. Downstairs, Professor Bracken was working in the same media but using composition and the live model. Their orientations were worlds apart. But the apparent duplication of work, a practice which had been condemned by the Board some years earlier, could not be allowed to continue. As we know, it was not. The erosion of "art" from Bradford's departments began. It was completed to the extent that it ever would be in about 1914. It left a residual, however. For example, Professor French would continue to talk about etching and Professor Lewis became President of The Ohio Art & Manual Training Teachers' Association in 1906.

Downstairs, on the second floor, probably not at all intent on the organizational structure of the two departments whose shape and relation was being determined, Miss Bracken taught her students. She was a tall, white-haired, nice looking woman, it is said, with an interesting voice and enthusiastic manner. She wore a shirtwaist with buttons down the front, in the custom of the day. Miss Bracken taught her students, unlike Silas Martin upstairs who was mostly quiet. The students would work out in the vestibule of Hayes, drawing the stairs in perspective as so many thousand students have since those early days. This was part of their study of "things" and, of learning to teach their schoolchildren to draw and paint similarly. When the young women went into the schools as teachers from 1909 on, each would have her own particular way. But they would remember that it was better to draw things than to copy because that got children to look closely at the world. In a watercolor lesson, the children would all raise their brushes in the air at the same time, after their paper had been wetted, showing they were ready to paint. Then they would look out the window at the sky and the large white clouds, waiting for the water on the paper to get "just right" . Then the blue would be washed in down to the skyline just a little above or below the paper's midline. Then the green for the grass would be put in, leaving a space for the blue lake. Then the trees were put on top of that because they were darker - and these musn't be put right in the middle of the picture but over to the side. The children might be having fun, but that was all right because they were learning to see nature. The teacher would paint along with them for that would make a game with an element of competition. All the finished pictures would be put up along the top of the blackboard so the children would be proud of what they had done. The children's parents would see the work there and be proud, too.[31]

For Bracken, the 1906-07 year was also a time of preparation for the summer onslaught; course preparation for the next academic year; preparation of curricula leading to a degree to be offered by the new College of Education; the examination of potential faculty candidate's credentials; as well as other committee work. Miss Bracken's 1907 summer courses of which there were three, had sixty-six students this time, evenly distributed between the Theory, Composition and Life classes. The total number of courses for the next year was upped to twenty-nine, most of which were in Composition and Design.

The four year course in Art led to a B.S. degree in Education. The degree constituted 180 total hours of which sixty-three were in Art (24 courses) and seven in Engineering Drawing (lettering and clay modeling) to a minimum total of seventy art-related hours; six hours in the Theory & Practice of Teaching Art course; six in Educational psychology; nine in the History of Education; six in the Elements of Sociology; and the rest distributed among English, Electives, Language, etc. No mathematics was required. The sixty-three hours Art were distributed with thirty in Composition and Design; fifteen, drawing various kinds of subjects in various media; and eighteen, painting various subjects in the oil or watercolor media.

Mrs. Minnie Laver (Fig. 7) was employed effective October 1, 1907, as an Assistant Professor, a much needed addition to the many new offerings which now had to be taught. She, too, had instructed in the 1907 summer session. Mrs. Laver was born in Melbrook, Ohio, in 1860. She taught Art in Mayfield, Kentucky; Oconto, Wisconsin; Wauseon, Ohio; Chicago, Illinois; Goshen, Indiana; and North Manchester, Indiana, between 1880 and 1900. In 1900 she graduated with a diploma from the Chicago Art Institute, proceding directly to a job as Supervisor of Drawing in the West Lafayette, Indiana, public schools where she stayed for one year. She then took a position as teacher of art and mechanical drawing at the Wabash High School in Wabash, Indiana, where she remained until 1907 when she came to Ohio State. Together, Bracken and Laver taught over one hundred-thirty students in their many courses each quarter of the 1907-08 year. Naturally, since they were just getting under way, most of the students (numbering in the sixties) were in the Composition courses and least in the Theory & Practice course (five) each quarter. It was a very auspicious beginning for the Art Department. Undoubtedly, many students took art courses who never intended to teach it. Roy Hedges Oman was the first graduate in 1908 to receive his B. S. in Education and the only one that year. There were to be very many who followed him.

Miss Bracken resigned in December of 1908. Mrs. Laver took over as head of the Art Department and there was a succession of women who came and went between 1908 and 1914: Miss Julia Titsworth, 1908-11; Miss Martha Dean, summer 1909; Miss Margaret Finney, 1909-1914 (who married Mr. Dachnowski and was acting department head for a few months); Miss Effie Duncan, summer 1910; Miss Mary Louise Shephard, 1913-1916 (who married Mr. Hengst, took to exhibiting her art work at Columbus Art League shows and later had a memorial art fund in her name); Mary Cox, summer 1914; and Miss Alice Robinson, 1911-1947 (Fig. 8). At any one year there were no more than three teaching the Art courses, which remained essentially unchanged until 1914. The courses were renumbered in 1909, bringing the total down to ten pairs (twenty courses). A course in Art Appreciation was offered by Mrs.Laver beginning the 1908-09 year. This probably was partly done in response to the "picture study movement," a movement which expressed the belief that moral understanding could be enhanced by study of art masterpieces because these were, after all, an objectification of the divine in ideal form. The course description for The Teaching of Art was revised in the same year to read, "Theory, Psychology & Pedagogy of Art; its influence in the home, school and society; relation to other studies; methods of teaching; planning lessons and courses; theory of criticism." In 1913 a course in Costume Design was offered. But essentially the program was built upon the courses in Design & Composition and drawing and painting courses. The University tried out the semester system for a while which changed the requirements a bit, but not appreciably. Mrs. Laver took over Miss Bracken's place on a committee to supervise women's dorms. Mrs. Siebert, an art enthusiast and wife of Professor Siebert of the History Department was also on the Committee. Miss Titsworth and Miss Finney each taught twenty-four hours a week and Mrs. Laver taught fourteen hours a week in addition to lecture work and supervision. This freed them up a bit from their schedule which had been to teach all day, five days a week except Wednesday morning.[32] Mrs. Laver also gave an occasional lecture. During the summer of 1909 she delivered one on, "Philosophy, Philosophers and Philosophising." In 1913 she was also one of the seven Directors of the College Art Association. They were all dedicated, hard-working ladies, with others laying up stone upon stone to build what was to become a massive structure called the College of Education, one of the most formidable in the nation for sometime. Then Mrs. Laver died on July 17, 1913. One newspaper item carried the lead, "University Head Victim of Breakdown."[33] That may have been true, given the way the University worked its faculty. Actually, her death was caused by an incurable ailment. Mrs. Finney-Dachnowski took over as head of the department for the first semester of the 1913-14 year.[34] But is was clear that the Art Department needed a new and experienced chief officer.

Four months before Mrs. Laver's death, the University's first Architect as of 1911, Joseph Bradford, directed the placement in the University's new library reading room, of a nine-foot three-inch, ivory-toned figure on a six foot high pedestal. It was a plaster cast of the Louvre's Nike of Samothrace, commonly called "Winged Victory," a gift of the Class of 1892 (Fig. 9). Their gift had been officially accepted by President Thompson in 1912. Professor French designed a bronze tablet for the pedestal which read, "A Gift from the Class of 1892 on the Twentieth Anniversary of its Graduation."[35] The imposing piece which towered over students for many years constitutes Ohio State's first sculptural monument. It was not intended to symbolize the noble dedication of those several women who labored for art education or the two who directed their work or the one who died virtually at its inception. But it could have, easily.

President Thompson officiated at Mrs. Laver's funeral and Joseph Bradford was a pallbearer. In his Annual Report to the President dated June 22, 1914, W. W. Boyd, Dean of the College of Education said, "Since writing my last report, Mrs. Mary R. Laver, head of the department of art, was called to her heavenly reward." He praised Mrs. Laver and her work in lavish terms. He told how Mrs. Finney-Dachnowski had carried on the work successfully but, "she will want to give her time to her home..." Then he said,

> If a man can be found to head this department, there is a character of work which he could do beyond what could be required of a woman. It is found in the opportunity which lies before the department of relating itself to the art forces of the community and state. The various art schools, the art clubs, the newspapers, the cartoonists, the amateur painters, all need leadership. Then the legislative forces of the state should be brought to a comprehension of the state's opportunity. We, in America, are missing many of the finer things of life which belong to older countries, because we are not trained to enjoy them. Two of these are art and music. Surely the best instrumentality which the state has for developing these finer things in our lives is the university.[36]

Today, the dean's words sound not only chauvinistic, but also terribly pompous. Art on campus may have been rather conservative, but it had always been part of the University's activities in one way or another. Off campus, Columbus had an art association older than any other in the state save Cincinnati's. Public schools of Cleveland and Columbus were among the nation's first to introduce drawing in the curriculum in a notable fashion. The University had almost always brought to campus the latest concept of art teaching through faculty it appointed. The art department, though distaff, were hard working, influential teachers. There may have existed differences of opinion among faculty about the nature of art, but that is to be expected in a rational institution. Yet, the dean may have had a point. Did Ohio State exert art leadership to the degree leadership was exerted by agriculture and engineering? Whatever the answer may be to that question, the College of Education was about to bring culture to the University, the community and the state. In 1905 art education had been introduced to the University in its typical, most usual and contemporary sense. Now a new dimension was to be added.

CHAPTER IV ILLUSTRATIONS

1. Basketweaving Class, circa 1914 (The teacher, to the left, is probably Miss Courtney who taught it in conjunction with an Athletics course, according to a 1914 issue of the Lantern. OSU Photoarchives.
2. Life sketch class, Room 200, Hayes Hall, circa 1909.
3. Composition & Design class, Room 208, Hayes Hall, circa 1909. OSU Photoarchives.
4. Teapot & Cup by Mrs. Grace Huston Biamonte, guache, circa 1909. Courtesy the artist.
5. Lemon & Glass by Mrs. Grace Huston Biamonte, pastel, circa 1909. Courtesy the artist.
6. Carrot by Mrs. Grace Huston Biamonte, watercolor, circa 1909. Courtesy the artist.
7. Mrs. Minnie Laver, Picture courtesy Mrs. Gladys Harvey, Librarian, Wabash High School, Wabash, Indiana.
8. Miss Alice Robinson, circa 1937. OSU Photoarchives.
9. "Winged Victory," circa 1913, OSU Main Library Reading Room. OSU Photoarchives.

CHAPTER IV FOOTNOTES

1. Krug, Edward *Salient Dates in American Education: 1635-1964*, Harper & Row, Publishers, New York, 1966; p. 67.
2. Board of Trustee Minutes of April 9, 1896.
3. Ohio State University *Bulletin*; College of Arts, Philosophy & Science; 1900-01; p. 52.
4. Faculty Minutes of November 21, 1904. OSU Archives.
5. Cope, Alexis, *History of The Ohio State University*, OSU Press, Columbus, 1920; p. 100.
6. Good, H. G., *The Rise of the College of Education of The Ohio State* University College of Education, Columbus, 1960; p. 54.
7. A typed report from W. O. Thompson's correspondence; OSU Archives.
8. *Ibid*., Good, p. 45.
9. These several facts about the summer school are from Faculty Minutes, report of October 5, 1905, by Professors Denney & Boyd, describing the summer session to Thompson and the faculty. OSU Archives and from the OSU *Bulletin*, summer, 1905.
10. OSU, 1905, summer school "flier", OSU Archives.
11. The Chicago Art Institute has records of what would appear to be two Emily Brackens; one who was enrolled 1886 off and on through 1899 and another born in Hobart, Indiana in 1892, attending for the years 1914-15, 1920-23 and 1926-29. If they were one person and she began as a student there at age 18 (in 1886) then she would have been taking work at the institute at age 61, which seems unlikely. If there were two Brackens, as seems most likely, then in 1905 the second one would have been thirteen and not quite of age to teach at Ohio State. Of the first there is no information as to her date or place of birth. The assumption here must be that it was the first of the two who taught at Ohio State. Bracken's records are courtesy Ferne V. Smith, Archivist, School of the Art Institute of Chicago.

12. The University of Chicago has records only of the second, later Miss Bracken. Information courtesy Maxine L. Sullivan, Associate Registrar. The Ohio State Archives records Miss Bracken as having studied at the University of Chicago 1894-95, at Ipswich, Massachusetts, in the summer of 1902 and at New York School of Arts & Teacher's College, Columbia 1905-06.

13. "The History of Art in Louisville Public Schools" in Art News, a multilithed circular of May, 1975, published by the Office of Education, J. Graham Brown Education Center, Jefferson County Public Schools is courtesy Maurice Sevigny. Also, Louisville Kentucky Directories list her in 1904 as boarding at an address in that city and as Supervisor of Drawing.

14. From a taped transcription of Mrs. Grace Huston Biamonte interviewed by Mary Erickson. It is assumed that Mrs. Biamonte's experience is typical in this respect.

15. The only background information she gave at Tennessee at the time was that she supervised drawing in Kentucky. That fact is courtesy John Dobson, Librarian, Special Collections Library, The University of Tennessee, Knoxville.

16. Board of Trustee Minutes of 1905-06.

17. Board of Trustee Minutes of 1908-09.

18. Board of Trustee Minutes of 1914 which include a statement by Thompson dated March 15, 1914, to the Board. Actually, the phrasing is, "I call attention to the fact that this case unfortunately has appeared to be a controversy between two colleges." The point to be developed is that an earlier committee assigned to visit teachers' colleges in the East had warned of possible problems which might arise if the university were not careful in the structuring of its own teachers' college. What is claimed here is that problems "surfaced."

19. From W. O. Thompson's general correspondance files. CSU Archives.

20. Ibid., Good, The Rise of the College of Education...; p.131.

21. From W. O. Thompson's correspondance, OSU Archives (box 3/e/34).

22. Report of the Superintendent, Worcester Public Schools, 1877; courtesy, Donald J. Howard, Director of Professional Personnel, Worcester Public Schools.

23. From W. O. Thompson's correspondence. OSU Archives, box 3/e/18.

24. This matter is an exceptionally difficult one due to various kinds of evidence of a conflicting nature. Two sorts will be presented here.

The first comes from two communications made by Bradford. The first of these dated March 1, 1901, is part of a Budget Report with no addressee. In it Bradford says, "The mechanical drawing room is over the shops [presumably, the "shops" meant metal-working on the first floor of Hayes] containing machinery. This running machinery causes the floor of the drawing room to vibrate to such an extent, at times, as to become almost unbearable, and is a serious detriment to the student's work. This trouble is growing worse all the time. To obviate the trouble, partially, I suggest that a strong trussed partition be constructed north and south through the center of the room. This will stiffen the floor and prevent the the[sic] vibration from being so troublesome. It will also better the room by preventing the windows on both sides of the room causing cross-lighting, and give two large well lighted walls upon which to display specimens of work. Such a partition can be constructed for $90." The second communication is a letter of June 16, 1902, addressed to Dr. W. O. Thompson in which Bradford says, "The question naturally arises - what will become of the rooms vacated in Hayes Hall by Architecture, Drawing and Civil Engineering. The room vacated by Mechanical Drawing will be needed for shop space which is all that it is good for owing to the vibration due to running machinery in the rooms below. The rooms on the second floor vacated by the Civil Engineering Department will be needed for freehand drawing and color work. [Already there is confusion. In the first communication above we assumed that mechanical drawing would be on the second floor. But here it appears that civil engineering is on the second floor.] The classes in freehand drawing are up to the limit of the present room, [wherever that was] and color work has only a makeshift place at present [presumably, the third floor storage or, instructor's room]. The Mechanical Engineering Department is in urgent need of a drawing room and will take the one vacated by the classes in Architectural designing. The rest of the rooms will be used by the Industrial Arts and Domestic

Science Departments. From this it will be seen that there will be no vacant rooms in Hayes Hall." These communications courtesy Ruth Jones, OSU Photoarchives. However, there is other evidence in the matter.

A small set of blue-prints of Hayes were used by the University Registrar to make class assignments. The plans for the third floor (revision date 1-15-10) show the north wing to have been divided into four studios (one, the entire north-south length of the wing) and the south wing assigned to Engineering Drawing. This partitioning of the north wing appears to have been carried out prior to 1915 when Charles Kelley, Chairman of the Art Department then, was assigned the entire third floor and part of the second (McCracken). If the plans were of the 1915 vintage they would most likely would have indicated the assignment of art to the entire third floor, but they do not so indicate. Therefore, the partitioning of the north wing probably was done prior to 1914. The only time when this seems likely to have happened is between 1904, when Bradford moved to Brown and carried out his work in architecture there, and 1906 before Martin's death. We know that even into 1909, the Art Department courses in Composition were being done on the second floor of Hayes (Fig. 3). So, Engineering Drawing, a separate department in 1906, most likely kept the entire third floor of Hayes until 1915 when Kelley got it. This evidence for Bradford's hopes is weak. The courses in Engineering Drawing where free-hand drawing was taught did need space. But the fact that the north wing was divided into studios, and they were termed that on the plans, could indicate that Bradford wanted to keep the majority work of the art department in his area rather than give it to the Art Department.

The blue-print plans and McCracken reference are courtesy Dr. John Herrick, Campus Planning. The McCracken reference is from an unpublished manuscript titled, *History of the Physical Plant*, Vol. 3 (1947) written by William McCracken who was the University's long-time Chief Engineer and "lecturer on care of boilers and engines."

25. From W. O. Thompson's general correspondence file circa 1906. OSU Archives. A single sheet contains lists of some faculty in the six colleges. Bracken's name occurs under Arts & Science. The sheet may have had something to do with advancement in rank, for a notation under the names looks as if it might read, "in nomination Assoc.P.".

26. From a printed flier titled "Grammar Grades," sent to teachers as a supplement to Mason's 1904 Course of Instruction. The flier is over Mason's name as Director of Drawing and that of Dr. Edward Brooks, Superintendent of Schools. Courtesy Mr. Jack Bookbinder.

27. The 1906 summer budget for Art was $60. From Board of Trustee Minutes of 1906. The 1905-06 current expense for a sampling of departments was: Art, $100; Chemistry, $500; Clayworking & Ceramics, $800; Greek, $50; Industrial Arts, $1500; Romance Languages, $75. Five year averages are shown for Art in the chart below. From OSU Annual Fiscal Reports.

	Dept. Expens's	Bldg. & Equip.	Salary	Total Expens's	Studs. reg'ed in Coll. of Educ.
1910-14	$165	$249	$4230	$4644	100
1915-19	317	705	7666	8689	424

Therefore, between 1910 and 1919, student registration in Education had quadrupled; salaries almost doubled; total expenses doubled; departmental expenses doubled; building and equipment almost trebled.

28. Gombrich, E. H. Art and Illusion: A Study in the Psychology of Pictorial Representation, Bollingen Series XXXV.5, Pantheon Books, copyright 1960, 1961 by the Trustees of the National Gallery of Art, Washington, D.C.

29. Brooks, Van Wyck Fenollosa and His Circle E.P.Dutton & Co., Inc., New York, 1962; pp.1-68.

30. Dow, Arthur Wesley Composition Doubleday Page & Co., New York, 1926; pp.3-5.

31. This paragraph is a summary paraphrase of a taped transcription with an OSU, 1907 graduate and art teacher who took art classes at the time Bracken and Laver taught at Ohio State. She took classes before and after she became a teacher. Her memory may be in error regarding whether it was Bracken who was the tall, white-haired lady. The reference could be to Laver. However, she does mention Bracken's name several times. In substance, what she said is presented here more or less accurately. Most probably, it is a fairly good general characterization of what learning and teaching art was at the time. The references to hanging pictures on the wall for child and parental approval were added to point up the Child Study Movement's effects which, by 1908, had made an impact on art education. It is important to understand that the way had been paved for such maternalism in schools by Jean Jacque Rousseau's concept of the social contract and education of the individual. This was followed

closely by Johann Pestalozzi's concept of education which revolved around the rule of love. Friedrich Froebel's education of children in his kindergarten happened around the same time and stressed the notion that in the manipulation of materials - Froebel's "gifts and occupations" - childrens' power of generalization would be tutored and their ability to be creative would be fostered. Work and teaching of these men shifted the attitudes of educators, leading them to accept "childhood" as a phenomenon. In turn, work by Franz Cizek in Vienna and, later, G. Stanley Hall's work in America emphasized study of children and the activities in which they engaged. Among these activities, of course, was picture-making at an early age. One result of such study was the belief in what educator's called the "stages of development". In the case of G. S. Hall, this belief held that childrens' art work would develop ontologically as the art historical phylogeny of mankind had developed - his version of the biological dictum, for art, that ontology recapitulates phylogeny. How stages of development are reconciled with the need to teach pupils to make art is still problematic. The Third International Congress of Drawing held in London in 1908 helped to popularize ideas about art and the child. This Congress was reported in a book titled Art Education in the Public Schools of the United States, edited by James P. Haney, 1909. Henry Turner Bailey's magazine called School Arts Book also helped to popularize attitudes about art and the child.

32. A single sheet, hand-written schedule of classes and note sent to President Thompson by Mrs. Laver, dated August 7, 1909. From, W.O.Thompson's correspondance. OSU Archives, box 3/e/18.

33. Columbus Dispatch, Saturday, July 19, 1913.

34. Board of Trustee Minutes, 1913-14.

35. OSU Monthly, July, 1913; p.73.

36. In the 44th Annual Report.

V. A TIME FOR CULTURE (1914-1923)

Dean Denney literally underlined Gordy's suggestion that "subject matter" be emphasized in the program of students preparing to teach in the schools. "Avoid substitution of methods for knowledge," Gordy had said. Mathematics, languages and biology, for example, were subject matters offered in the College of Arts, Philosophy & Science. Why did art come under the aegis of the College of Education rather than to remain in Denney's college?

The very simple answer that no one knew quite what to do with it no longer can be given. As we have seen, evidence suggests that Bradford wanted to develop art as a department in Engineering. Nor was it the case that in 1907 Martin's death left no one who could at least have begun to develop it. Both Tidball and Norris, each in his own way, had the credentials and experience. Martin, Tidball and Norris had given a firm, albeit conservative, foundation to its study in Engineering. With Tidball's style it had even "loosened up" some. Certainly, with his background, Norris could have moved in the vocationally-oriented, commercial art direction which Boyd was later to suggest that art take. However, this move may simply not have occurred to Bradford.

On this question we may only speculate. But it would appear in 1906 there was a fundamental enough difference between the "academics" and the "pedagogs" about the nature of art that rapproachement was not possible. Denney seems to have looked down his nose at the art he saw at Columbia, saying of its "decidedly elementary look", "They defend it as University work" (emphasis mine). Probably, Bradford would agree with Denney, and not simply because both were members of the Kit Kat Club. On the other side, the women professors certainly believed that imitation - what Martin was doing - was not art. Then, too, art had been associated with manual training, a subject closely tied to teacher education. And, of course, to have a college required several departments of study. Art may simply have been commandeered for the purpose.

Once their fundamental disagreement about the nature of art was made overt, however, the die was cast. By the time it became apparent that the women professors were to have students draw from the plaster cast and live model, and that their students' studio work would be at least as reputable as, say, what Martin's students were doing, the conditions were not at all conducive to change. The Art Department was firmly ensconced in the College of Education. Education could not let the Art Department go.

The Art Department pulled in students from engineering. In 1908-09, in order to take a watercolor course in Engineering Drawing, students were required to have had three courses in free hand drawing. These had come back onto the books by then, in addition to the charcoal drawing course which had architectural ornament as the subject. To take a course in either art appreciation or watercolor in the Art Department, one needed to have satisfied no prerequisites. For University students with twenty elective hours to fulfill, with art being of interest to so many, and because it was not an "academic" subject (requiring homework or library work) students were likely to take one of those courses. Further, in 1910, when the College of Education had been in operation for three years, there were only fifty-three students registered in it.[1] But even in 1909, Professor Laver was planning for the 1909-10 year to have three sections of Beginning

Design & Composition, five sections of the Charcoal course sequence and four of the Pencil course sequence. At the same time, she planned for the Teaching of Art course to have only two sections.[2] In fact, that year, the Theory course had only four students, art had forty-six enrolled, general studio had sixty-two students and painting had twenty-six in it.[3] This would indicate their expectations were great for having other students take art courses than those who would become teachers, supervisors and principals.[4]

Education in those early days could ill-afford to give away any goose, whatever color egg it might lay. As it turned out, the egg was golden. Art brought many of the University's students to Education and, with them, a good deal of profit to the college. They could indeed claim with substance that they served not only the public schools, but also the University community.. Whether they were to serve it in a liberalizing way as the Arts & Science college could claim may be questionable. But, lack of carefully analysing the apparent differences between the two philosophies of art allowed the liberal arts college to be slightly myopic. As we shall see, by the time a corrective lens brought the matter into focus, it was too late.

That an Art Department in the College of Education could ever become a really important force in the University may have seemed inconceivable in the first decade or two of the twentieth century. There were so many more important matters with which to be concerned. Since its inception, art had been a part of Ohio State's academic community as a general cultural force. There was perhaps little reason to conclude then that important issues, and culture which had been diffuse, could ever be focussed in a single department; especially one in that new college. These two factors alone may have clouded the crystal ball.

Boyd pointed out some of these important issues in his annual reports of 1910 through 1912; that education was discriminated against in several ways. It was constrained to offer the Bachelor of Science degree. He wanted to be able to award the (more respectable) Bachelor of Arts degree to an Education student who studied history, foreign language and English, as well as the B.Sc. to one who studied mathematics and science. He also believed that in their hiring practices "academic" departments ought to attend more to the ability to teach "methods" than academic faculties seemed to do. The innuendo was that students' mistakes as teachers in the classroom were attributable to their work in academic departments. He also wanted to drop the language requirement for those who would be manual training teachers. The high schools from which such students came did not require language of them, leaving them "without credentials" for learning language at the university level. Boyd's suggestions were bound to raise the hackles of those in Arts, Philosophy & Science; and they did.[5]

Cultural matters which rested quietly below the surface began to emerge and to be made overt. In 1910 Professor Chubb of Architecture wrote a very long article on "The Formal Development of the Campus".[6] His principal message was for more aesthetic concern with the campus than its growth had evidenced to the time (Fig. 1). He made suggestions for extensive planning which included the eventual razing of old Hayes and to build a new one which "fit" the campus more pleasingly (Fig. 2). His aesthetic criteria were set forth rather explicitly. Another recommendation he made was for a University Architect to oversee the campus's development. As we know, Bradford became that man one year later.

In 1911 Joseph Taylor addressed the Women's Club of the University.[7] He was trying to help people understand that a "new art" had come into being, an art whose "beauty" was of another order, one which could be understood if people would try. It was art produced by "the Eight," alias the "Ashcan School." Cincinnati-born Robert Henri, "a rather mediocre painter [but] among the most gifted teachers in America at the end of the century,"[8] was the leader of this group among which was "Ohio State's own," George Bellows. The Columbus Art Association which had for some time taken the leadership in cultural matters had an exhibition of "the Eight" and others in 1911.[9] Taylor went on, however, to make his principal point that the University had already missed the chance to have a "gallery of paintings" on campus. What "gallery" he made reference to is obscure now, unless perhaps it was the Schumacher collection later donated to the Columbus Gallery. He went on to say that the University ought not to miss its chance to have a College of Fine Arts. He projected in 1911 that such a College would probably not be forthcoming for twenty or even fifty years, however. The reason? those who could be influential, like those women seated in front of him, would not take the initiative for fear of "making mistakes" or, because "none of the universities have such colleges." Of course, the University of Missouri had one at the time. But he obviously didn't know that.

His outside prediction for a College of the Arts at Ohio State was only seven years shy of accuracy.

Beside these two white-hot cultural issues(campus planning and a College of the Arts), the University was beginning to award commissions for portraits of its notables, and to continue receiving others as gifts. A memorial service was held in 1912 for Professor N. W. Lord, Director of the School of Mines. At the conclusion of the "exercises" Frank Ray, E. M. '87, presented the University with a portrait of Lord (Fig. 7d, Prologue), painted by Miss Caroline Lord of Cincinnati, Lord's sister.[10] In the same year, portraits of Professors Sidney Norton (Fig. 6b Prologue) and Albert Tuttle (Fig. 7b, Prologue) were completed by Alice Schille and paid for by the University in the total amount of $944.00 including two gilt frames.[11] Miss Schille was known in Columbus for her watercolors which had taken prizes in New York, Philadelphia and elsewhere. She was later to teach watercolor and antique drawing downtown at the Columbus Art School.[12] George Bellow's portrait of Professor T. C. Mendenhall was paid for in the amount of $500.00.[13] It may be recalled that Taylor pleaded for the bill submitted by Bellows to be paid. The "Winged Victory" was set in place in 1913. A portrait of Josiah Renick Smith, Professor of Greek and Greco-Roman art history, who died in 1914, had already been done by Silas Martin in 1888 (Fig. 7a, Prologue). And, the Sun Dial, an OSU student publication was making use of the University's literary and artistic talent. In 1911 Gardner Rea and Dudley Fisher were two of the five staff artists.

These matters certainly would lead the University community to believe that the art culture was being carried on as usual, that it was even picking up its pace some, and that there were more serious matters of campus concern to worry about than whether Education had an art teacher preparation department. Therefore, there was little attention paid when the University employed Professor John S. Ankeney, Director of the Department of Fine Arts at the University of Missouri, Columbia, to take over Mrs. Laver's position as head of the Art Department.

Professor Ankeney was employed on April 24, 1914, to assume his duties July 1, 1914.[14] He took over from Mrs. Finney-Dachnowski. William Boyd resigned and Professor George Knight became Dean of the College of Education in May, 1914; an interesting fact, given that, "he was apparently the leader of those in the College of Arts who were opposed to a College of Education."[15] Ankeney had been on the eleven-person Advisory Committee of the Third International Congress for the Advancement of Drawing and Teaching Art held in London, August 3-8, 1908.[16] Since he was born in Xenia, Ohio, in 1870, he had four counts in his favor: a young, native son with national visibility who was already an administrator in the area of art at a major University. In the U.S., Ankeney studied with Twachtman, LuMond, St. Gaudens, Chase and Denman Ross (both of Harvard), and with Le Febvre, Jean and Menard in Europe.[17] Thus, his credentials also included being a practicing artist. He was to receive the unheard of salary of $2,750.00. By that time, via legislative action, the University was allowed to pay its faculty more than the former limit of $2,500.00.

It would seem that Ankeney was in some way disturbed with Missouri and so, decided to come to Ohio State.[18] But then, what academic does not keep his weather-eye open for seas to sail, even if they are near home shores? However, on June 16, 1914, he resigned from Ohio State as of July 1, 1914, thus serving the shortest tenure of any head of art, a scant two months.[19] Ankeney remained at Missouri for several years after that but he also was Director of the Dallas, Texas Museum of Art for a while. Mrs. Dachnowski resigned as of June, 1914, leaving Miss Louise Shephard and Miss Alice Robinson, alone, that summer of 1914.

Ankeney's resignation was, of course, one of the vicissitudes which plague academic life. It meant simply that someone else had to be found. A matter of a bit more paperwork was made but, in the long run it was not of that much consequence. There were so many other matters of importance at Ohio State which demanded attention then. Beside, in August, 1914, there seemed to have been some sort of trouble which broke out over in Europe (Fig. 3).

Charles Fabens Kelley's name must have been on the same slate as Ankeney's. Only three months intervened between Ankeney's resignation and Kelley's agreement to come to Ohio State. Mrs. Laver had worked with Kelley when he was the Secretary-Treasurer of the College Art Association and she was on the Board of Directors. Most likely, his name was suggested to President Thompson when she asked for and was granted a leave of absence a year prior to her death. It is not clear who took the decision to hire Kelley since Knight only assumed office officially in May but it probably was President Thompson. Whoever did, knew that Kelley's background was a decidedly scholarly one; a background much like Knight's who was himself a scholar of American History.

C. F. Kelley (Fig. 4) was only twenty-nine when he took headship of Art at Ohio State in 1914, but he was by no means inexperienced in the world of academe. He graduated from the Roxbury Latin School in 1903 and from Harvard in Architecture (as a study, not a vocation) with an A.B. in 1907. By 1908, at the age of twenty-three he had his M.A. from the University of Illinois, was employed by the Warren Advertising Agency of Boston and then, still in 1908, was called to the University of Illinois as an Instructor of Architecture and Architectural Design where he remained until 1914. By the time he was twenty-nine he had co-authored two books; one on design with William Mowll formerly of Harvard;[20] and one with R. R. Root on Design in Landscape. He spoke French and German readily, although he had not been abroad. In addition to those two languages he read Italian, and the Latin and Greek he learned at Roxbury. He had studied portrait painting with Joseph DeCamp; design and painting with Denman Ross; and he had assisted Vesper George of the Boston State Normal Art School, on two mural commissions. Kelley had also been on the Boston Globe, Boston Herald and Boston Evening Record newspapers. His knowledge of children was confined to giving members of the Bunker Hill Boys Club drawing lessons, and tutoring a few private students. He was, by all means, a "proper Bostonian" and, as one of his references put it, "a man of a great deal of energy, ambition, ability and pride in his work."[21]

Four years before he arrived at Ohio State, while he was at Illinois, his convictions about the place of art in universities had already been formed. They were to guide his actions at Ohio State. For Kelley, the Eastern university (meaning probably, Harvard) taught art "from the literary and aesthetic standpoint" almost exclusively.

In this it was "over-conservative and senile." The Western university was too vocationally, too "arts and crafts" oriented. This was "ill-considered and puerile." The direction in which art at universities should be taken, naturally, would be a combination of the best aspects of the two. This meant to Kelley, "Thorough and consistent study of the history of the fine arts and the conditions that produced them; color theory and the theory of pure design (at these the art schools laugh); technical courses in applied design and in the study of form and color to progress simultaneously with the aesthetics and the history." These program guidelines were perhaps, a bit surprising in respect to their aim.

> Just as soon as the artist becomes a broad-minded man, as soon as he becomes a good business man and can talk intelligently with other men about subjects not related directly to his art, just so soon will he take a great forward step for himself and his art, and the universities should be the means of his doing so. Then hysterical children will not leave the high schools to study "art." On the contrary they will do sound work in the secondary schools, understanding fully its necessity; they will flock to the universities for sound training, technical and theoretical inseparably hand in hand.[22]

However idealistic, could anyone else's views have been more tailor-made to the specifications of Ohio State's educational philosophy and still be so obviously liberal in their orientation?

September 25th, the same day his resignation from Illinois was acknowledged by its dean of the College of Liberal Arts and Sciences, Kelley stepped on the Ohio State campus.[23] That fact was acknowledged four days later in an OSU Lantern item about the new direction of "art for culture's sake" in which Kelley would take the Art Department.[24] Just alongside the item reporting this news about Kelley, in a double-column space was, "A Plea for Campus Preservation" made by the University Architect. It appeared to the University Architect that in some places, students had intentionally vandalized newly graded and seeded areas around buildings. In the name of campus beautification, students were admonished to walk on the sidewalks and not on the grass. Now, was Kelley at a Western or an Eastern university? Certainly, he was at OSU and whatever he had to face was reality.

How much power college deans had at Ohio State in those days seems moot. Department heads reported directly to President Thompson in their annual reports and made requests for funds of him directly, rather than to go by way of their dean, as the case is today. At least, that is the conclusion one draws in respect to heads of the Art Department between 1907 and 1922. Thompson may have kept his finger on the pulse of the entire university, but he certainly did keep it on that of the Art Department.

When Kelley came to Ohio State, he and Thompson chatted about the Art Department's proposed direction, to be carried on in two phases. Kelley was to have ten years to see what he could do. One problem with the department as it had developed over the previous seven years was its lack of standards.[25] Such standards as there were did not satisfy the people in architecture. Also, people with no preparation or prerequisites were allowed to take the teachers' course. Many were permitted in it as a matter of convenience. Apparently, people would take penmanship at one of Columbus's business colleges or, at a penmanship school which existed at the time, and then take a teachers' course in Art at Ohio State during the Summer Term in order to increase their chances of obtaining a job teaching penmanship.[26]

A second problem with Art was its inclusion in the College of Education. Some of the best students were to opt out of Art because they did not want to take the professional Education and psychology courses which were required of majors in Art. Students who wanted to major in Fine Arts could not. This, in turn, precluded offering advanced art courses so, students went to Eastern Universities for study. By the same token, enrollment in the teachers' course (Theory & Practice) was small. What seemed prescribed, Kelley argued, was an Art Department in the College of Arts, Philosophy & Science.[27]

A third problem was lack of adequate space. On the day Kelley came to the campus, enrollment had required the addition of another classroom to space used by the Art Department.[28] Kelley was undoubtedly confident in his ability to draw an even greater number of students into the art courses than it already was accomodating. But this he would do in a way which kept standards high. An increase in the number of students naturally would suggest the erection of a building for art. As we know, the idea was not new. Bradford and Taylor both had suggested one and so had Josiah R. Smith. Now Kelley would have his chance to bring it about. Higher standards would mean increased enrollment, which, in turn, suggested more space. This was Kelley's program.

How much of this program of change Thompson was willing to go along with, only he knew. But Kelley set out to accomplish the job, a tall order indeed, with vigor, will and a definite plan. It would seem that Kelley had revised the curriculum even before he arrived at Ohio State. The 1914-15 course offerings differed dramatically from those of the previous academic year by the addition of eight courses in art history: from classical to modern and from Europe to the Orient, including a thesis course.

Illinois had long since embarked on a program of culture with their cast collection, the one viewed in 1879 by Ohio State Trustees and legislature. He may have been a bit spoiled by his six years at Illinois where students were accustomed to taking art history. Whom Kelley thought he would attract to his eight art history courses is a mystery given that students at Ohio State were still "grass tramplers". However, Kelley was to keep his art history component strong until 1921. Even then the cutback was only to five art history courses. Kelley was adamant that art history was fundamental to understand the "business" of art.

Beside adding art history, Kelley reorganized the other course offerings. In the 1913-14 academic year, the course bulletin was a rather disorganized looking polyglot consisting of four sets (eight courses) each called Design and Composition; five very confusing sets in drawing and painting; and a set each in Art Appreciation, Costume Design and The Teaching of Art. Kelley streamlined the look of what was presented in the Departments of Instruction portion of the Bulletin. Before Kelley arrived, art students in 1913 simply worked throughout the four years, taking increasingly higher numbered courses in the two areas of composition and drawing/painting. Kelley's reorganization incorporated the possibility of junior and senior study in any one of three specialization areas; drawing, design or art history/appreciation. If teachers were going to be prepared, then they would be prepared in an organized manner to include some depth as well as breadth.

Theory & Practice, Art Appreciation and Costume Design appeared first in the order of courses. These were relatively untouched in the reorganization. No longer were courses in sets of two each, however. Theory & Practice had as prerequisites (perqs), Watercolor Painting and Advanced Design, each of which in turn had its perqs. Thus, in order to take the Teaching Theory & Practice course, a student had to have taken a minimum work in drawing, watercolor, design and art appreciation. The Theory and Practice course was not taken until the fourth year of any specialization so there was a great deal of latitude offered the student in deciding upon his area of specialization and of sequencing his required courses before going into the schools to do practice teaching. Students were required to have anywhere from 41 to 48 hours in the major depending on their area of specialization in order to receive the B.Sc. in Education, Art.

In 1914, practice teaching was mandated by a new law. The law required, "every applicant for a teacher's certificate to undergo a practical test in actual teaching in addition to taking a written examination...The practice teaching grade received in these departments...[e.g., Art]...will enable the teacher to meet fully the demands of the law in this matter."[29] The law was aimed at the teaching of high school subjects. It caused a sharp enrollment increase in the College of Education.

Following those three courses (Appreciation, Costume and Theory) which changed little in appearance in the Bulletin, there was a sequence each of: five courses in drawing; four courses in painting; five in design; and the eight in art history. Within each sequence, courses advanced from elementary to more specialized ones. Design, for example, included Specialized Design, Commercial Design and Thesis Work Design, in that order. Each of the more advanced courses required perqs in its own area and sometimes in another. To paint in oils required having taken watercolor, and the Elementary Design course. To take Illustrative Drawing required the preceeding four drawing courses.

There were, however, three courses offered to a broader audience; Appreciation of Art, Elementary Drawing, and History of Classical Art. These were "portal" courses, designed to deal with a large number of students from which would come majors in Art. Since they were few in number, these courses were very heavily elected. Students had to be turned away from them on occasion due to lack of classroom space. That was true immediately upon Kelley's arrival and continued to be the case through his tenure at Ohio State.[30] The Art Appreciation course, in particular, was singled out by hordes of students.

With one important exception, this program of courses was to remain essentially untouched between 1914 and 1921; in 1920-21 the introduction of a sequence of two courses in clay modeling was made. The program of studies taken by students to earn the B.Sc. degree in Education, Art, did change. This change happened as part of a more sweeping change made by the University.

In November, 1920 the University adopted the four-quarter system, to be effected in the Autumn of 1921. Under the semester system, of the one hundred twenty total hours required for graduation, Kelley required no less than forty-one hours in art-related coursework. Of the forty-one minimum, six hours had to be taken in engineering drawing. These six hours comprised two courses in the Teaching of Mechanical Drawing. All other courses in Art were rigidly stipulated by number, semester and class rank, depending on the area of specialization. Thus, a student majoring in design was required to take Advanced Design and History of Renaissance and Modern Art in the first semester of his junior year. Students in those years had about twenty elective courses. With the few elective hours, the strict specification of art courses and the perqs, there was little latitude for either faculty or students in course scheduling or, for switching majors. With such rigid scheduling, heaven help anyone who would be ill for even a short length of time.

In 1921-22 with the quarter system, however, students were required to have taken one hundred-ninety hours for the B.Sc. degree in Education, Art. Of these, fifty quarter hours of five credit courses in art were stipulated. Half these occurred in the sophomore year. No engineering drawing course was required, and of the sixty-six elective hours fifteen had to be taken in either French or German Language. But that left fifty-one elective hours. Forty-six of these occurred at the upper division, thirty-four in the junior year. Since most of the stipulated work was taken in the sophomore year and the electives were mainly in upper division years, this still allowed a student to specialize in some area of art. But it also left a much greater degree of flexibility for both the scheduling and taking of courses.

Beginning the 1922-23 year, the Art Department offered a series of courses specifically and only for students in other departments. Drawing (Freehand, Advanced Freehand and Life), courses numbered 401-2-3, 404-5 and 411-12 were for architecture students only. Watercolor courses numbered 407-8 were for Engineering students only. Elements of Art course (426) were for Home Economic students only. Other courses were offered for Landscape Architecture students. Certainly, this is a clear indication of the solid relations Kelley had managed to establish between himself and faculty outside the College of Education by the time he left Ohio State in 1923.

In 1914 and in 1921, the changes made were sweeping ones. Kelley's changes had in effect, brought breadth and depth of study in art; a tight system of percs; and the study of art history. These changes addressed the problem of standards in the Art Department at Ohio State very well. Once these changes had been made, they remained stable, and Kelley could concentrate his energies elsewhere.

Another change worth noting here concerns design. Between 1906 and 1914 design was taught as Composition & Design. The emphasis on the first word is not an accidental one. The women professors had been influenced by their study at Columbia where Dow was teaching.[31] While both Dow and Kelley, each in his own text book, drew heavily upon the Orient as a source of inspiration for design, Dow stressed *pictorial composition*. Kelley, under the influence of Denman Ross at Harvard, accentuated *pictorial design*. A major difference between these two philosophies of art was that Dow de-emphasized color as an art factor. However, a more important difference was, as Dow concerned himself very much with shape and value, Ross and Kelley dealt more with the *relationships between* color-value shapes. Both Dow and Kelley dealt with a picture's structure, but Kelley's emphasis on relationships allowed greater flexibility to handle "depth" in a painting as opposed to Dow's stress on a picture's two-dimensional composition. Thus, students of *Composition* most often ended up with, "insipid little...drawings of seascape and landscape in line and value, all pathetically inferior technically and emotionally to the Japanese work used as the major examples."[32] Some of these we have seen already (Figs.3 & 4 , Chapter IV). Here are two pictures done by a student at Ohio State around 1919, Figs. 5 & 6), probably in a watercolor class offered at the time by Miss Alma Knauber.[33] Students had to have taken beginning design in order to elect the watercolor course so, this student most likely had been instructed by Kelley who taught design. This student also was a member of the Pen and Brush Club which Kelley instituted, so he may even have been one whom Kelley "pushed" a bit. By whatever standards these two pictures may be judged today as art, they certainly differ dramatically from the teapot in Chapter IV in their pictorial design. The same student also did work in the Life Drawing class. Here is one of his drawings from that period (Fig. 7). Of course, the point of design was to bring it into drawing done from nature. Here we see the student not only drawing a person's picture, but also we see his concern with designing the movement of lines and shades from one portion of the picture to another. He was also an artist on the Sun Dial staff in 1918, for which he did this pen drawing (Fig. 8). Since he was an architecture student, he also did these two (Figs. 9 & 10).

The changes which Kelley brought about, then, not only were mechanical ones toward revising standards upward. They were also geared to make rather dramatic changes in the manner of students' drawing and painting by virtue of what they learned in Design courses; of how a picture is properly composed. Such changes were not at all lost on members of both the College of Engineering or, the College of Arts & Science. One suspects that Denney did not look down his nose at the products of Kelley's changes; ones brought about in the short span of two or three years. Indeed, a rapproachement between the "academics" and the "pedagog" - though

Kelley would never have applied that term to himself - looked more inviting.

Once these matters of standards and curriculum were well in hand, Kelley applied his energies to other considerations. He had to beef up his faculty, increase his budget to obtain much needed supplies and equipment, gain a great deal of visibility for his department, get it shifted to another college and increase his space allocation.

Excluding Kelley, there were three Art faculty in 1914. Robinson and Shephard who remained of the women professors and, Mr. Norris. Norris was transferred from Engineering Drawing to Art in 1914. He took with him the watercolor courses which he had offered in Engineering Drawing. His Pen Drawing course either was dropped or, it became Illustrative Drawing in the Art Department. Since he was a commercial artist, the Art Department, through Norris, offered a course in Commercial Design. The shift of Norris from Engineering Drawing to art, for all intents and purposes ended the large number of "art" courses which had been offered there. It also marks the year at Ohio State in which the subject so long called "Drawing," after which departments had been named, no longer was drawing _per se_. It had given rise to architectural drawing, engineering drawing and now, art. That shift also stands for the confidence which Bradford in Architecture now was to have in another department to prepare his students in work fundamental to their further study in architecture. Mr. Norris closed the door on one era and opened it to another. He was to remain with the department until 1921 when he returned to the business of commercial art in Columbus.[34]

Miss Shephard, B.Sc. Ed., Art, OSU, 1911, who had done work at Columbia in 1913, left at the end of the 1915-16 academic year. Of the women professors this left only Miss Alice Robinson, the vestige of a significant part of Ohio State's past. The role which fell to her, then, was Teaching Theory & Practice: supervision in the schools. This was not without its irony. For, of all the many women professors with their innumerable years experience in the classroom as art teachers and supervisors of art, Miss Alice was the one who had virtually none.

Kelley hired Erwin Christenson in 1915. Christenson, who had a degree in architecture, had been educated in Germany and taught Art History.[35] These four, then, Kelley, Robinson, Norris and Christenson were to be the faculty backbone articulating the department for about five years. During the summers, art teachers from the Columbus schools would be employed to handle courses for returning teachers. At those times in particular, their experience in the schools was essential for the down-to-earth talk expected by so many teachers seeking to upgrade themselves. Minna Volk from South High School was one in particular called upon often for her expertese. Kelley pressed his already hardworking faculty to keep current by seeing that they attended the College Art Association meetings.[36] Having been an officer in that organization he would naturally look to it for his faculty to hear papers on the most recent thinking in the field. After the war in Europe had ended, faculty would migrate in summers to England and France to sketch, paint, commune with culture's primal source and see what other nations were doing about art in schools. These were some of the ways Kelley and his faculty kept vitalized.

Kelley, of course, wanted good faculty who would maintain the high standards he had set. His faculty were unfailing in their exercise of office and, sometimes even over-zealous. Mr. Melville T. Webber was one of these. As a young man, he was employed in 1919 to teach Art History courses,[37] probably to replace Christenson. Webber was a Harvard man with the A.B. degree whom Kelley most likely had met at one of the College Art Association meetings he attended annually or, on a junket East where he would visit either to recruit or observe departments of art. Webber lost no time at Ohio State in tracking wrongdoing to its lair and trapping it as any good teacher must. Two young ladies in Elementary Design were caught having, "handed in two papers exactly alike and also bearing a marked resemblance to the work of another pupil's in the course." He gave them both an "F" and sent a letter to President Thompson concerning the incident.[38] A little over a year later, President Thompson received a typed letter from one of Columbus's leading citizens whose informant led him to believe Mr. Webber had defamed the Roman Catholic Church by casting aspersions on one of its Popes. To put it mildly, that citizen was very disturbed with Mr. Webber's behavior as a teacher in Class.[39] President Thompson wrote him a letter sent a few days later saying that Mr. Webber had been lecturing on "great historical pictures," pointing out that some were done in order to portray "character" and others were done for different reasons. Thus, the reference to a Pope's character. Thompson suggested that Webber was a young and inexperienced man who had intended no malice. He offered Webber's apology nonetheless and his own personal one for the incident.[40] Shortly after that Mr. Webber did not teach at Ohio State.

These incidents have been cited not only to indicate the Art Department faculty's intentions to make their courses both rigorous and lively, but also to introduce the matter of faculty salaries. Concerning faculty salary it has been claimed that, "Kelley, received $2,700 in 1919 and $3,700 in 1920, but the other salaries in the Department were smaller and four of his colleagues resigned. And what is worse, the four replacements remained only one year. Six new appointments were made in 1921, increasing the staff to eight."[41] The suggestion here is threefold: that the disparity between Kelley's salary and other's caused some people to leave; the low pay caused some to leave; the faculty turnover was high. These suggestions must be examined in turn. It is clear that Webber's leaving, for example, was due most likely to other reasons than salary. He was inexperienced at trying to do a good job as he saw it; but in doing so may have succeeded in defeating his own purposes.

A close look at changes in faculty show that at no time ever did four art faculty resign at one time nor were six ever hired at one time.[42] The turnover was high - probably no more so than in other departments, however - but there seems to be a strategy apparent in this. At the end of the 1917 academic year the faculty numbered five. At the end of the 1922 academic year it numbered eight. But of the eight, at least three could be classed as "assistant types;" Smith and Rannells were not college trained and Knauber was an intermittent student. Between 1918 and 1921, two important people had dropped away (Christenson and Norris) but two important ones had been added (Fanning and Saville). Kelley seems to have been using undergraduate students, graduate students and "non-college" people with art backgrounds as "place fillers" while a search was carried on for qualified people who might remain on the faculty; as Saville did for a while and Fanning certainly did for many years. Norris probably did resign due to poor pay. A commercial artist even then could make more money than a college teacher - especially if he worked at it. Why Christenson resigned is a matter for speculation. He went to the University of North Dakota as a faculty member and later to the National Gallery.[43] Webber probably was asked to leave. Thus, the claims that large numbers of faculty left at one time due to poor pay does not stand under scrutiny. But this does not address the matter of salary per se.

If we look at the lowest paid instructor for the 1915-16 year in several departments we find from Trustee Reports the following: Chemistry, $1000; Psychology (Education), $1600; Civil Engineering, $1100; Electrical Engineering, $1300; Industrial Arts, $1100; Economics and Sociology, $900. Christenson's salary as a beginning instructor that year was $1200. This certainly was not low compared with most of the lowest paid instructors in that year. His salary for 1919-20 was to have been $1400 despite the fact that he had been on military leave the previous year. Salaries for instructors appear to have been low, generally speaking. However, let us look at salaries in yet another way.

When Kelley first came to OSU as an assistant professor he was paid $2300, $450 less than Ankeney would have received. This was due, undoubtedly to Ankeney's high rank at Missouri. According to Annual Fiscal Reports, if we look at average salary differences over a six year period, we find that Kelley's increased by $1750, an assistant professor's by $1025 and an instructor's by $450.[44] It would seem that the department's chief officer benefitted much more over a six year period than did an assistant professor and dramatically more than an instructor. If we look at the average salary differences between ranks we find that the six year difference between Kelley and an assistant professor was $725, between an assistant professor and an instructor was $575 and between Kelley and an instructor was $1300. The difference between salaries was becoming increasingly apparent across those six years between 1918 and 1923. The University appears to have been rewarding Kelley increasingly more than the others. As a master strategist for the department, he earned it, of course. Also, because instructors were young and inexperienced, on the order of student help, they benefitted greatly by the experience they were allowed as teachers. The spirit, if not the fact, of the comment on Art Department salary does seem borne out. But Kelley had to make do with the salary budget he received. To do this, he used inexperienced, inexpensive help; but the best he could find for the money. Some inequities were bound to occur, as we shall see.

Kelley's attack on departmental visibility began immediately upon his arrival on campus. This took several directions: alliances with faculty in other colleges; publicity; formation of a student group; major art exhibitions; authorship within the University community; lecturing outside the University community. The nature of one of his alliances has already been addressed; the one with the College of Engineering. The very fact that Norris could be shifted to Art speaks of the relationship as a healthy one. Kelley's background and his faculty status in Architecture at Illinois really paid off. Bradford could be confident that drawing and watercolor courses offered to his architecture students in the Art Department would be rigorous ones. Kelley also made other kinds of alliances.

In October, 1915, Kelley had an article published in the Monthly. Its title was "New Art Building on Campus." It was addressed to alumni, enlisting their aid and soliciting their suggestions for such a project. In the first paragraph he made clear that the building was for the Departments of Art and Architecture. It would be ludicrous to suppose that a man of Kelley's intellect and experience did not have Bradford's hand on the project before the article was published. As we shall see, he did not ignore relations with faculty in the College of Art, Philosophy and Science either.

The article is also a very early expression of Kelley's willingness and ability to see that his ideas got into the public forum. Between October, 1915, and May, 1916, not a month went by that the Art Department was not mentioned in the Lantern. More often than not, during that year items appeared weekly. Two other campus publications, Makio and Sun Dial, also were singled out to contain appropriate expressions of Art Department activity.

Kelley's contacts outside the University community are exemplified in an address he gave students of the High School of Commerce on Broad Street, in 1916. He discussed the relation of artistic design to advertising copy. In 1919, at the Ninth Annual Exhibition of the Columbus Art League, one of his oil paintings was exhibited, "Summer Afternoon, Cape Cod."[45] In April of 1923, he lectured at the Columbus Gallery of Fine Arts on, "Etching as a Collector's Hobby".[46] Clearly, Kelley began his publicity campaign early and he kept it up in one way and another throughout his tenure at Ohio State. By 1921 Kelley had been elected to the Presidency of Columbus's Art League; then with a membership of two hundred fifty. Around the same time he appeared before the Columbus City Council to offer expert advice in regard to the proper growth of the city's appearance.[47]

That kind of general visibility was important and continued to be so. However, the thrust of Kelley's campaign for change was given its initial momentum by means of the student body. The group he assembled was to serve several vital functions. In the 1914-15 year, Kelley formed a loose association of students who met with him once a week to sketch and once a month to criticize their work. Then, in October of 1915, with the consent of the faculty, this group was formalized with the title, Pen and Brush Club. In Page Hall at its first meeting under the new official name, its organizational format and aims were expressed. It was to be a group run by students interested in furthering their own artistic learning with the aid of Kelley and other experts whom he could commandeer.[48] Membership was supposed to be limited to about twenty-five students. They were elected to the club upon recommendation by a committee of whom Kelley was the head. Potential members submitted their art work for review and if it was found worthy they were admitted. It was intended to be a competitive and status-oriented enterprise to further the work of the department. It had a democratic structure, but Kelley had a very firm hand in its operation at critical points. That evening in 1915, a senior Agriculture student was elected President of the organization; the vice-president and secretary-treasurer both were senior Education students. The club not only was to be representative of the University as a whole by virtue of those chosen for student leadership, its general membership was to be similarly balanced from as many colleges as possible. It was also to have a balance between the sexes, as this picture makes clear (Fig. 11). Kelley possibly did not want to convey an impression that the Art Department was a female-dominated, teacher preparation department. The department received its own group of new plaster casts which was exhibited in December of 1915 with another group of casts loaned by the Department of Architecture.[49] This picture shows the Pen and Brush club of about eighteen men and sixteen women students assembled, with the casts, in 1916, probably in January. The picture was published in the 1916 Makio[50] as the first official Pen and Brush club, founded in 1915. Interestingly, the foreground cast of a nude male was deleted from the *Makio* picture. In those days, "sex" was a frightening word. The club's president was Stanley W. Leonard, Agriculture. Amid the group as an associate member was Dudley Sears, a member of the *Makio* staff in 1917. Sears was very well known on campus as a cartoonist. At that first meeting in October, all members of the club were appointed by the Editor of *Sun Dial*, William Wabnitz, to be official artists for the publication. This may have contributed to a sense of *esprit* among the group, elevating the department's stature on campus. At the same meeting, Kelley announced that art exhibitions and lectures by art critics were to be given during the Winter. Connections with *Makio* and *Sun Dial* were to prove important, as was the announcement about exhibitions.

The Pen and Brush club membership was published in *Makio* for the years 1916 (Fig. 11), 1917 (Fig. 12), and 1920 (Fig. 13). The years 1918 and 1919 were difficult ones for the club, due to the war. Other matters took precedence. After 1920, the club seems to have become defunct. But, by then it had served several purposes, and served them well. One purpose served was its expressed aim to sketch and critique work. Several other, unexpressed aims were even better served. It was a proving-ground for future Art Department staff and faculty; it was a work force for the important campus art exhibitions; and it provided important connections with campus publications.

In Figure 12, top row, extreme right, next to the Venus statue, is Samuel O. Linzell. Mr. Linzell was Chief of the Art Staff for the 1917 Makio.[51] On Linzell's staff were Elizabeth Joyce, later to become an Art Department faculty member, and John R. Anderson, some of whose work for Makio may be seen in Figure 8. A member of the Makio Idea Staff that year was Miss Mabel DeBra, also to become an Art Department faculty member some years later. Mrs. Kelley was an honorary club member. In Figure 12 she is probably the lady seated extreme left. The picture was taken in a studio on the third floor of Hayes Hall, North.

There was more to Mrs. Kelley's presence than a mere courtesy. She served a very important function. Beginning with Bradford's Sketch Club, the chaperone, alluded to in an earlier chapter, was the added presence which ensured that when a model was used from which to draw, there could be no question of immorality. Undoubtedly, stories of the licentiousness of artists had long since pervaded people's general cultural mythology. The very thought of students drawing from a nude model must have sent chills of both fright and excitement up and down the spines of students, faculty, trustees and citizens, alike. Even the clad model would be taboo for eyes which were not strictly attending to the business of portraying the drapery falling from those hidden forms never to be mentioned, let alone seen. Therefore, Bradford was given the University Registrar's presence to ensure that all matters of an evening's drawing in his Sketch Club would be on the "up-and-up." This kind lady and others served the function of moral overseer many years at the University. They were called by the students "Virgins Interceding" and, as one faculty member was later to put the matter, due to them, "the battle for a 'life class' was recurrent and bitter in the Art Department until the changing fashions sanctioned near nakedness."[52] Of course, the principal reason that Miss Bracken and Mrs. Laver could introduce life drawing into the curriculum probably was that it would be an all-female enterprise. For the female to search the female form for its linear and shadowed contours could hold no possible suspicion of immorality in those sweet Victorian years. Thus Mrs. Kelley's presence at the Pen and Brush club, although honorary, was required.

In Figure 13, the Pen and Brush group of 1920,[53] in Hayes Hall, second floor "museum", we see to the extreme left, seated, Mr. Norris next to whom is Professor Kelley. Seated at the other end of that row is zealous Mr. Webber. Next to him is seated Mr. Anderson. Standing, middle row, second from the right is Mr. Linzell again. Same row, fourth from the right is Alma Knauber seated next to Miss Wilson. Extreme top left is Miss Richardson. Extreme top, third from the left is Mr. Montgomery. These names all should be familiar in one context or another. On the page following the photograph's publication in Makio is a list of members. Faculty are Kelley, Norris, Webber, Knauber and Mrs. Cora Braun. Some graduate members are

Miss Richardson, 1921 and Mr. Montgomery, 1922. One of the Special Students was Doris K. Wilson. This does tend to emphasize the point that the Pen and Brush club was both a testing ground for future Art faculty at Ohio State and, that connections between the art club and campus publications were solid. The young lady seated front row, fourth from the left is Professor French's daughter.

Thus far, we have seen Kelley's attack on several problems. He had standards to elevate and a curriculum to construct, both of which would move art from teacher preparation exclusively, to a culturally-oriented, fine arts concept. To do this he had many courses to teach while retaining their individual integrity, standards, and relation to the total program. In turn, this necessitated a great deal publicity, and an adequate staff willing to work for relatively low wages. The art club served both those ends. Simultaneously, he had to seek more professional faculty, willing to stay and work their way into the University's organizational structure. He also had to convince the University community and the State that his program, oriented toward the fine arts, ought to be located in some other academic unit than the College of Education. Rather, he had to be convincing that some University reorganization was indicated which would put the arts together in one academic unit. In order to make this point he had to emphasize art as a cultural force. To do that, he organized three major exhibitions, ones he had announced at the first art club meeting.

Kelley was not bringing culture to the campus. He was trying to make clear the curricular implication to the University of being cultured. We have seen already that the University's concept of culture pervaded the campus. It allowed connections of a wide variety with other institutions such as the Columbus Association/ Gallery, and it was active in the commissioning of portraits. This cultural pervasiveness continued.

On October 20, 1915, a bronze statue of Willoughby Dayton Miller, dental scientist and educator, was placed on campus just west of the library building (Fig. 14). The Lantern noted the fact and stated that this was the first monument to be placed on campus.[54] As we know, "Winged Victory" had been in the library for about two years. But the statue of Miller was of another order. It was a sculptural piece commissioned by the Ohio State Dental Society. It had been sculpted by Frederick C. Hibbard of Chicago. It was an original work rather than a plaster cast. The piece was cast in bronze. For that day and age it was truly a monument in the richest sense of the term.

Other indicators of contemporary cultural inclinations were perhaps somewhat less overt, but none the less were indicators. Stanley W. Leonard, yet to be president of the Pen and Brush Club helped form a Landscape Art Club.[55] William Ireland, Dudley Fisher, of the Columbus Evening Dispatch, and Harry Westerman, of the Ohio State Journal, three well known Columbus cartoonists, were guests of the La Boheme Society which hosted a supper for the Sun Dial at the Ohio Union. Faculty of the Art and English Departments were invited.[56] The Architecture Club listened to Professor French on "The Story of the Alphabet".[57] Part of the Sun Dial's tribute to President Thompson was in the form of drawings by Dudley Sears, D.B. Ewing and W. F. Mullay.[58] Some art-lover stole Professor French's valuable collection of engravings. This was only discovered when he tried to find them for a lecture he was to give on engraving and etching to the Pen and Brush Club.[59] There were all manners of art cultural activities going on throughout the campus and larger Columbus in 1915, the year Kelley was to present his exhibitions.

As the statue of Miller displays the kind of art in general acceptance then, just so there were other expressions of what art is. On October 8, 1915, the Lantern carried a small item of anonymous authorship. Its statement is so short that it will be repeated here in its entirety.

> The expressionists represent a new school in art, but they are working with the oldest of subjects, the multitudinous whims, fancies and ideas of human nature. A blotch of brilliant paints may represent hate, friendship, deceit or pity; the cubist artist portrays them all and we determine what the picture is to be.
>
> How true to life is impressionism. That cold and mathematical professor may be real and sympathetic, if approached from another angle. A bosom friend may fade into a pallid jot of infidelity when put to the test. The rah-rah boy and the gay co-ed, mere shadows of real manhood and womanhood at first glance, may possess souls of strength and purpose.
>
> We all are as the cubists' bit of canvas. How the world is to pass judgement upon the work of the artist, so that the canvas will appear to the best advantage, is the problem.

Although the last sentence leaves open to some interpretation the nature of art, the fact that so sympathetic a statement about modern art could be made at Ohio State in 1915 is virtually wondrous. Taylor had not long since been trying to help people understand the "Ashcan School" as an acceptable deviation from what people normally took to be as art. Earlier, Lorado Taft had shown to OSU the difference between classicism and romanticism. New York's

"Armory Show," the most *avantgarde* show of its time, exhibiting post-impressionists, Fauvism, futurism and cubism, was only two years past. Kelley's Art Appreciation course had been in operation for only one year. Yet, here is a symptom that at least one person on the campus was open to really innovative artistic concepts being expressed mainly in Paris. In this multifaceted milieu of a Nike cast, a traditional bronze statue, landscape awareness, cartoonism, stolen engravings and possible openness to cubism were to come Kelley's offerings. The person most expert in art on campus was to speak through his exhibitions. What would he say? Whom would he show?

Kelley's first exhibition was held in the University Library, in the room which for so many years was to be called the Mantel Room or Thurber room, but which at the time was called the Memorial Room. The show was opened on Monday evening, December 6, 1915, to a private viewing by faculty and friends, of whom one hundred fifty attended. The show was to remain for about a month. It opened to the public the next day, and at the end of fifteen days four hundred sixty-two people had seen it; sixty in one of those days. It was brought here from the Toledo Museum of Art where it had been up for the month of either October or November. As Kelley said, stressing the connection between the shows and his main objective, "The bringing of this exhibit to the University is one more step towards the proposed building for the art and architectural departments. The building will contain a fireproof gallery in which the best exhibits can be held continually. Plans for such a building are now under construction."[60]

The exhibition was composed of thirty-five American landscape paintings by two young artists, John Fulton

Folinsbee and Harry Leith-Ross. Folinsbee was then twenty-three and a native of New York State. He was studying at the Art Student's League with Birge Harrison, J. F. Carlson and DuMond. In 1919 he was to become an Associate Member of the National Academy of Design. Leith-Ross was twenty-nine at the time, born on Mauritius. He, too, had studied with Harrison and Carlson. Both settled later on the East coast.

Kelley was interviewed regarding the exhibition which, naturally, he praised. It is "The best exhibit seen in this city for several years," said Kelley, "The work shows remarkable ability."[61] He was joined in this praise by Dr. Weiss of the psychology department and Dean of Education, George Knight. Weiss suggested that a painting titled "The Poughkeepsie Bridge," one of the thirty-five shown, be purchased by the Class of 1916 as a gift to the University. Knight echoed the sentiment saying, "I am heartily in favor of the project. There is no better time than the present to start a valuable collection of paintings...I think that it is a fine specimen of art."[62] Kelley then echoed that sentiment for, the idea was to keep the ball rolling. "It would be a worthy idea for succeeding senior classes to follow, so that some day we may have a collection of good paintings to be placed in the library, the Museum and in the corridors of our buildings."[63]

Kelley's boast about the show was not a totally hollow one. Although the city of Columbus undoubtedly had seen better shows than that one, the campus had not. The fact that money was spent to exhibit paintings in the library, that the work was by artists of such a young age, especially American artists, that it was used as a focus to discuss a proposed art building and, that several people including Knight spoke publicly in favor of it all were very important to Kelley. The movement to make art visible enough to give it space on campus was gathering momentum.

Kelley quickly followed that show with a second. This one was called the Vose Collection. The Vose Gallery, Boston, was and still is a highly reputable firm[64] which, at that time, handled the work of Mary L. Macomber, Paul Dougherty, Charles H. Davis and Daniel Garber, among many others. Since Kelley was from Boston, he probably contacted Vose about his needs for an exhibition and they sent a grouping composed of the above named four. The show opened a day after schedule due to the paintings being received late at the Library where it was to be hung. Therefore, it was on a Saturday night, February 26, 1916, that one hundred thirty-two members of the faculty, Pen and Brush club, and Columbus League of Artists assembled in the library to see Kelley's latest exhibition.[65] In six days, eight hundred three people had seen the show; a dramatic increase over the earlier show's attendance.[66]

Of the fifty-four paintings, Miss Macomber's work predominated. Macomber had died on February 4, 1916, at her home in Fall River, Massachusetts, at the age of fifty-five. She had been a pupil of the Boston Museum Art School and of Frank Duveneck, probably while he was in Cincinnati.[67] The twenty-eight works representing her showed the strong kinship she admitted having with the pre-Raphaelite, Rossetti (Fig. 15). As Kelley said, "They are so distinctly different from the work of any others of our contemporary American painters that one realizes that with her loss the chapter of pre-Raphaelite painting in America is closed...The enjoyment of the paintings has very little to do with the titles that are assigned to them. After all, a title for a picture is of little account, a rather useless convention, unless the picture is of a very narrow illustrative type."[68]

Dougherty, at the time, was a thirty-nine year old, New York, Marine-scapes painter who had studied abroad, after which he was admitted to the National Academy in 1906. Of his three works, shown (Fig. 16) Kelley said, "Every mood of the ocean he knows, and loves, and it can only thus be painted by one who has spent years in trying to understand it...One cannot imagine him painting any of the foolish, trivial little ideas about the ocean which disfigure so many of our 'art galleries'." "Mr. Dougherty's brush work is bold and easy, and he has a good command of rich decorative colors, but it is the informing spirit of his work that is its greatest charm."[69]

Charles Davis was called "master of sky" because he was so much taken with the character of clouds (Fig. 17). Davis, who had been born in Massachusetts, was a good deal older than any of the others, being sixty at the time. He had studied with Otto Grundmann in Boston,and with Boulanger and Lefebvre in Paris; was admitted to the National Academy in 1906; and specialized in landscapes. Said Kelley of two of Davis' nine pieces, "A hazy spring scene in light yellow-greens, and a sharply defined autumn picture with a turquoise sky and chestnut-hued trees show the range of his ability. They are not so characteristic of Mr. Davis' usual style as are the other canvases, but they are treated with equal fidelity and beauty."[70]

The last of the four artists whose works comprised the show was Daniel Garber, who had four paintings in it. Garber was born in Indiana in 1880 and studied at the Cincinnati Art Academy, Academy of Fine Arts and Pennsylvania Academy of Fine Arts. He had been admitted to the National Academy of Design not long before, in 1913, and was (or was to be) represented in the permanent collections of the Chicago Art Institute, Corcoran,and University of Missouri, as well as others. Among Garber's work shown (Fig. 18) was a gold medal winner, taken at the Panama-Pacific Exhibition. "Mr. Garber has a very broad decorative way of looking at things and a masterly control of warm, rich yellows," said Kelley, "In spite of the breadth of treatment there is nothing of the slipshod, slapdash methods so characteristic of those who would ride to fame on another's shoulders. He seems to feel that there is some place for carefully chosen details, even in the largest canvases. His drawing is remarkably good."[71]

Kelley's third show exhibited sixty-four posters in Hayes Hall, room 204, the old "museum" room.[72] The posters commemorated the 250th Anniversary of Newark, New Jersey. The show was up for a week beginning May 5, 1916. It had been exhibited in New York, Boston, Detroit and other cities. Included in the show were its three prize winners, one of which was taken by Helen Dryden of New York, a cover designer for Vogue. Thus, Kelley did not neglect the distinctly commercial dimension of his culturally educational program which, significantly, brought patrons of the arts through the doors of Hayes Hall itself, the building where education in art was carried on.

Kelley, of course, took his Pen and Brush Club to the shows and instructed them about the works.[73] He also instructed them elsewhere. Between his first and second show, during January, 1916, there was an exhibition of French Impressionist Paintings held downtown at the Carnegie Library to which he took them. These paintings had been obtained on loan from the Durand-Ruel Gallery, Paris & New York.[74] The work included many by Alfred P. Roll. Roll had been a student of Jules Bastien-Lepage who had studied Millet's work and was one of the several to paint "peasant" subject matter. Later, Lepage was influenced by Manet and Degas,so Roll's work came to have many of those characteristics (Fig. 20). The contrast between the impressionist work and that of the six American artists seen by the Pen and Brush Club members was a strong one. All the American work with the exception of

Macomber was almost pastoral; certainly it was landscape-oriented. It may have handled color adequately and brought a sense of brush-work to the paintings, but compared to Roll's work it must have seemed virtually puritanical. Roll's pastels were filled with vibrant reds and dealt very much with the nude figure. To many Columbus residents it must have seemed sinful. It certainly was pure sensationalism for one campus critic.

Professor "Billy" Graves under an alias, "The Idler," authored a regular column in the Lantern called "By The Way." Professor Graves appears to have been something of a critic, at least he was self-styled as such. His column usually dealt with matters culturel et au courant. When the new medical buildings were nearing completion in 1925 he suggested moving Miller's statue near them from where it was located at the Library site because it was mistaken too often for a "literary gentleman."[75] Graves wrote a lengthy article after Kelley's second show.[76] In it he compared the two campus shows with the one downtown where Roll's work was exhibited. For him, the two shows on campus had been most satisfying because the work had "unity" and "balance." Downtown, the show was a "hodge-podge," a "glorified stunt-party," pure "sensationalism," "designed for sale...to hotels and cafes," leaving one nervous and irritated, "with no single impression of any sort, unless it is of an astounding shade of red, which the painter puts into garments, flowers and backgrounds for portraits alike." Graves went on to point out some of Roll's work, studies of people (e.g., Fig. 20), which in his own mind would be well remembered. Others, "hideous nudes, as well as the "pretty ones" (Fig. 19), "black gloved gentlemen in cemetaries", "little boys on chromo ponies", "the meaningless smears called pictures" Graves would resign to the "outer darkness". Graves' vituperation of Roll was more apparent than studied criticism of the several American artists. But a point had been made. Kelley knew just what to show at Ohio State in order to get the proper response.

How much latitude Kelley had in his choice of shows is difficult to know. His own personal preference in art was distinctly in favor of the Orient, being "an enthusiastic student of Japanese art",[77] and later, a curator of Oriental Art at the Chicago Art Institute. He must have had some latitude in his choice for, after all, the Columbus Association/Gallery had gotten a show of French Impressionist paintings. It may be safe to assume that Kelley's program of exhibitions was a studied plan to achieve a certain effect. The first show was of two American artists who were young. The point probably was not lost on viewers that one does not have to be old to be a master painter. Credentials did not necessarily have to come with a beard. This particular point was accentuated in a very pleasant way. In December of 1916, a self portrait painted by Miss Ferol K. Sibley, a junior in Education at Ohio State was chosen for purchase by the National Academy of Design. The previous year one of her landscapes had been purchased by them. She had exhibited for several years with the League of Columbus Artists.[78] In 1917 she was a member of the Pen and Brush Club.[79] The innuendo was, of course, that such young "comers" as these could be a "new breed" produced by the Ohio State University Art Department. While their vocation might not be in the sense of an engineer who earned wages, certainly their livelihood would come from the painting of pictures. Culture and vocation could be united.

The second show, also of American artists, was the expression of what a career in art over a number of years could bring by way of fame certainly, if not of fortune. Their work was conservative, probably chosen because it was, but still it exhibited dash in both color and brushwork; both of which were novel compared to the work of Silas Martin. The difficult but not impossible task of painting the sea without becoming a hack was made specific reference to by Kelley, as was the demise in America of William Morris' Pre-Raphaelitism symbolized by Macomber's death. The old in America had met its end and the new could bring with it the better, if somewhat conservative, qualities of continental painting. Bellows had demonstrated this earlier, although the elan in his work tended to put people off. With Davis, Dougherty and Garber, elan in conjunction with sedate subject matter could please even the most conservative of Columbus critics. Professor Graves' comments proved that. The crescendo built by the three shows was to break at the doors of Hayes Hall, carrying with it Columbus community citizens, students and faculty alike in the eddies. We cannot know what was in Kelley's mind with certainty, of course. But he appears to have been more than just an adequate strategist.

In the same month his third exhibition came down, Kelley's edition of the Sun Dial came out. It was to be the punctuation mark that ended a statement of what he could claim to have accomplished in two years, and the keynote for his request that an art building be built.

It was the custom, apparently, to give over an edition of the Sun Dial to some group of students or other. The Engineers had an edition earlier. The Pen and Brush Club had been involved in cover design competitions for Sun Dial (nicknamed "Sunny") since late in 1915. Competitions were not limited to members of the club. Criticism of designs done by students was given by Kelley. Some time early in 1916, the club was told it could have an issue to itself.[80] Club members and faculty alike contributed to the issue. The art club's theme in "Sunny" was "esthetics."

Kelley wrote the Foreword in poem-form. Its message was all too clear. As the dastards in Europe were going to meet their end, the missionary spirit of American youth with its strength and purity would build a "spot of beauty, of a strong and virile splendor," an Utopic monument. The "proletariat" seeing such splendor, seeing the "glad rags" sported by the "guys" on campus, would be drawn to it - for the wrong reasons, of course - to "make a very easy living" on Broadway and, at Keith's "Theayter." Esthetics would serve to modulate such goals. "Very difficult to realize, Are the ideals of the highest; You may not at once be able, To appear as swell and lissome, But if you will subscribe to Sunny; Ponder deeply his suggestions, You will thank your lucky stars, You have got an education." The Editorial pointed this up saying, "In a broad cultural education Art must not be ignored. Before one is finished he must not only be able to discuss the masters, both ancient and modern, but also tell the folks back home how to install an artistic fountain in the village square." Culture was cast as a very practical affair.

The practicality of "esthetics" was emphasized in two other articles, one whose authorship was not confessed and the other by Christenson. In "The Fable of the Esthetic Young Man" the author showed how Professor Kelley would infect even the most crass, bible-thumping young hick with the germ of beauty, remaking his life over to entertain the educated, terpsichorean, sartorial and melodic aspects of living. In "What is Esthetic Enjoyment," Christenson quickly made it evident that the commercial prospect for artists was very good, but then went on to say at greater length that this was not the entirety of aesthetics. "There exists an intimate connection between life and art; art only gathers together and intensifies the many experiences of life, but visually and emotionally...understanding of art may also mean a fuller and deeper realization of your own life." The issue also was filled with the usual quips students make about professors and others, as well as many cartooned illustrations of a wide variety by Norris, Robinson, Shephard and many students (Figs. 21 - 27).

On June 19, 1916, Kelley submitted his annual report to President Thompson.[81] He pointed out the new schedule of courses which had been adopted, indicating that students could now specialize in three distinct areas of art; drawing/painting, design or history-appreciation. The faculty had been increased from three to five, which was still too small a number to handle the courses offered and the enrollment which had jumped substantially. In one course the rise was from forty to two hundred seven. The three exhibitions he said were of high quality, the interest in them keen and the attendance gratifying. He mentioned that the department's equipment had gained, principally in visual aids of which there were then 1700 slides and 4000 photographs. He did not need to mention that he had been allocated much needed space in Hayes for he was aiming at something a good deal larger.

His report could not have been more understated had he been British. But there was no need to puff up what no one on campus could have failed to recognize as an overwhelming accomplishment in two years. The face and substance of the Art Department could not have been altered any more dramatically than it was with the relatively few bold strokes which Kelley had made. His ability as a teacher, cultural leader and administrator had been demonstrated beyond question.

In July, 1916, Professor Kelley requested of the Board, a new building for the Departments of Art and Architecture. "Dean Knight spoke for a general recitation building for the University as a whole, and also approved of a combination building for Art and Architecture."[82] Kelley's request was not the only one, however. Dean McCampbell requested $250,000 for College of Medicine buildings; Professor Magruder requested $45,000 for an addition to Robinson Laboratory; Professor McPherson requested $180,000 for an addition to the Chemistry building; an addition to Brown Hall was requested, to cost $130,000; the University Architect had costs approved for tunnels, roads and walks in the amount of about $32,650. The competition for building money obviously was very keen. Despite whatever good case might be made on the basis of "esthetics" for Art Department priority to building money, just an addition to Brown Hall probably was much more easily justified and justifiable. President Thompson, Secretary of the Board and Mr. Stone were appointed a committee empowered to determine which buildings would be requested of the legislature.[83] They did not nominate one for Art.

Kelley had said that an Art and Architecture building was on the drawing boards, so the picture shown here (Fig. 28) could easily be that one, though the photo is dated 1931. It was designed to match the Ohio State Archeological and Historical Society Building planned by Bradford and his staff as their first building, and built in 1914. It was to be situated on High Street at 15th just across from what is now called Sullivant Hall. The Ohio Archeological and Historical Society had been housed on campus in several buildings at various times for some years. But when the Society received funds in 1899, the planning for its location on High south of 15th got under way.[84] The proposed building would have been something to behold, in conjunction with Sullivant, as the entrance to Ohio State. But Kelley probably never even saw the Fine Arts building, Hopkins Hall, which finally was erected over forty years later.

Prior to his request for a new building in April of 1916, Kelley asked that he be allowed to keep his quarters in Hayes and that he be given three "portable" buildings for the studio work which was being done in Page Hall.[85] Again, he seems to have had in mind the strategy that if his permanent quarters in Hayes could be kept at a minimum, then the increasing enrollment with limited facilities would give him a lever to keep requesting the new building. "Portable buildings" would have meant very low cost structures which could have been used in any of a number of ways after a new art building had been erected. If this were his strategy, it did not work. In May of 1916, after manual training and domestic arts and science moved from Hayes Hall, Kelley's space in the building was increased; he received storage room in the basement, the entire second floor south and the entire third floor north and south.[86] The second floor north was divided into four seminar and three large classrooms. The first floor became property mainly of the military, with the north portion becoming gun rooms for small arms and artillary pieces. Therefore, when Kelley made his request of the Board he already had a very large part of Hayes in his pocket. Most likely, the bulge showed.

Undaunted by the University's apparent inability to provide him with a new building, in 1916 Kelley went to work renovating his quarters in Hayes. The museum, room 204, became the history/appreciation classroom (Figs. 29 & 30). Objects of Kelley's artistic preference may be noted in Figure 30 . These photos are dated 1925, but in 1917 the rooms probably looked much as they do here. The small office just to the west of 204 remained the Art Department office. Although it is conjectural, Kelley is probably the one who had the third floor room south divided. This was the room into which Bradford had moved in 1893, the one given over to engineering drawing after Bradford moved out. It was probably Kelley who had the space revision made because his 1916 expenditures included $212.18 for wages and $494.10 for furniture and fixtures, the largest amount he spent in either category in any one year of the nine he was with the University.[87] It appears to have been divided first into three large drawing rooms like the one shown here (Fig. 31), equipped with casts and furniture for charcoal and pencil sketching, and life drawing.[88] It also appears the room was later divided into only two spaces, and then again into three.[89] The north portion apparently remained as it had been divided, we assume by Bradford, into one long life-drawing studio (Fig. 32), and two smaller painting studios for still-life (Fig. 33) and the model (Fig. 34). These views also are dated 1925, but must have looked much like this in 1917. Kelley had a skylight installed in the roof over the latter studio by 1923. The light it allowed is evident in that view. By virtue of what Kelley had captured of Hayes Hall's space in May, 1916, it took a very large leap toward being the fine arts building of which he had dreamed and for which he had so carefully planned and worked.

Kelley had been given ten years by President Thompson to do something with the Art Department. Thompson had no way of knowing that so much could be accomplished by Kelley in three. At this point, in 1917, there may have seemed to Kelley little direction to take because, for all intents and purposes he had achieved all but one of his goals. They had not been gained precisely as planned, for the building he sought was not a new one. Nor did the building belong entirely to Art; only half of it did. But he had achieved a distinct upgrading of the standards in the department. The one goal he had not achieved was to move the arts together under one organizational unit.

The years between 1917 and 1923 were ones of consolidation; for seeking good faculty with the funds available; for smoothing out wrinkles. But it was not just a waiting period in respect to his unachieved goals. He was to try another tactic which, if it were not to gain placement of his department elsewhere, would move in that direction. He had completed phase one of his program of change and was now to initiate phase two. Its completion, however, was left to another person. What Kelley really wanted was an alliance other than with the College of Education. His new tactic to initiate advance in that direction was the enlargement of his department along a unique line. He was to introduce an artist-in-residence. This ploy was to demonstrate clearly the vocational dimension of the artistic endeavor; to open up an untapped resource of work for preparing artists in the University and, in so doing, to force departmental growth.

The year 1918 saw a drop in numbers of students attending the University. It was time to go to war and many did. But the drop was not overly significant in the long haul for, by 1921 the number of students in the

College of Education was about the same as it had been in 1917. For Engineering, there was a fifty percent increase, at least. By 1923, Education had double the number of students it had in 1917.[90]

During 1918, and into 1919, two members of the Art Department served their country, each in his own way. Christenson went to Aerial Photography school. Kelley had charge of the County Organizational Division of the Federal Food Administration in Ohio. He supervised all the county committees, visiting them several times the year. He also lectured in many places on food conservation; on the average, three addresses a week.[91] During these years, Hayes Hall was refitted to accommodate six humdred students of the training corps.[92] At this time Kelley lost room 204, the art history/appreciation room, to the military who took over Hayes Hall entirely. In 1919-20, Christenson and Talbot resigned; Webber and Knauber were employed. The year 1919 saw the founding by Walter Gropius of the Bauhaus in Weimar, Germany. It was also the year in which Kelley requested of President Thompson that the Art Department be located in another college than Education.

Kelley's views on the matter were well known. He had made no secret of his desire to be in another academic unit. He also had the best wishes of the Dean of Education, George Knight, to make alliance with Architecture for a new building. This was tantamount to a realignment of academic units and Knight must have been aware of that. Knight had not been in favor of a College of Education from the first.[93] As we have seen, a faction in the University all along had wanted the substantive work in a subject matter to be carried on in academic units, their professional Education requirements to be satisfied in the College of Education. Denney had made very specific mention of this, citing Professor Gordy's views, the ones

Gordy had stated to Denney at New York University. Kelley was also of this mind.

Why Knight was appointed Dean of the College of Education, and why he accepted the position, is difficult to understand. The matter has been one for speculation.[94] Upper echelon strategy, of course, would be to give the post to Knight. Since he was an honorable man he was bound to support the College of Education once he had assumed the Deanship. Which does not explain why he would have accepted it in the first place. Once accepted, however, his opinions were compromised. Knight could not voice his views strongly for fear either of seeming to recant from his earlier position or, to continue holding them. Knight's support for academic realignment was not worth a great deal. Kelley could only appeal directly to the President on the basis of what seemed reasonable.

Kelley's appeal for the change was a reasoned one. It also was presented at a time considered opportune by him. Dean Knight had resigned, in great frustration one would guess, and, "the resignation of the Dean of the College of Arts is said to be imminent." Kelley believed that an incoming Dean of Education would be disposed to have only "technical departments" in his college. "I have been informed by the Executive Committee of the College of Arts," said Kelley, "that they consider that the College of Arts is the logical place for this department and my colleagues in the College of Education have informed me that they believe that my position is logical."[95]

The conclusion that a change ought to be made was reached by argument from the evidence. Kelley's principal alleged fact, the major premise upon which he based his argument was, that only, "an inconspicuous minority," never more than six to the best of Kelley's recollection, took the "teacher's course." Most likely he was referring to its enrollment during non-summer terms for, he went on to add that those taking the course during the Summer term were not interested in art. Rather, many were interested for example, in teaching penmanship and they used the teacher's course in art for certification as penmanship teachers. Since the Art Department had been located in the College of Education for the purpose of training teachers of art, "on the best information I have been able to obtain,"[96] and since there were few students who elected to do that, the conclusion is that the Art Department ought not to be in the College of Education. His argument on that basis alone would have been a weak one, however.

Kelley tried to make it air-tight by reiterating that the new schedule which he had implemented, "now offers all the technical work on campus that would naturally fall to its lot." His point, of course, was that since architecture students and others were taking work in his department the curricular coordination would be better served by realignment. Further, since students up to that time could not major in art unless they were in the College of Education, "we have lost a number of our best students who felt that the numerous professional courses in education and psychology which they were forced to take in order to get the art work they wanted were not of sufficient benefit to them to compensate for the losses in other directions." He referred here to the cutbacks he was forced to make that year in his advanced art history courses. That year, the Arts College permitted their students to major in art, which Kelley said was "a gain to be sure." Although, it is not clear how much of one it was in fact.

The argument had been set forth. His recommendation was for the relocation to be put into effect beginning the Fall term, 1920. It was to be coincident with the University's return to the quarter system. Now he could only wait.

How the University's upper echelons think is a well-guarded mystery. However, on the face of it, if an academic unit in a college clearly has demonstrated its ability to service its own college, to service other colleges in the University and to draw students into the University who otherwise might not come, then, to realign that academic unit could do possible damage to the balance of power among colleges in the University, defeating its aims. To weigh one dissatisfaction against another seems to be the administrator's lot in life. The kind of realignment he suggested didn't come about then. A realignment was not to happen for almost half a century. It would be a much more dramatic affair than Kelley probably could have known.

Kelley was to have three more years at the University after he wrote that annual report. As he waited, he made three more significant contributions, laying the basis for phase two (academic realignment) to be accomplished. He added Ralph Fanning, a faculty member who was to carry on art history at Ohio State, providing a tradition upon which a new department eventually would be based. He had the department's name changed. He established firmly the concept of teacher as practicing artist by introducing an artist-in-residence in the person of Bruce Wilder Saville. This latter contribution was one with deeper significance than first appears.

Ralph Fanning (Fig. 35) was born in Riverhead, Long Island in 1889 and graduated from the Friends Academy, a Quaker institution, on Long Island in 1908. Then he attended Cornell from which he received the Bachelor of Architecture degree in 1912 and enrolled in the Masters Program at the University of Illinois. From that institution he received his M.S. in history in 1917, but continued his education there and in 1920 received their Master of Architecture degree. During the war Fanning took time from his education to enlist in, and serve with, the Friends Reconstruction Unit on the emergency housing staff in France throughout 1918 and into 1919. He was employed by the University of Illinois as an Instructor in design from 1914 to 1917 and as an Associate in Architecture in 1920.[97] From that post he was brought by Kelley to Ohio State in July of 1921,[98] probably to replace Webber. He was thirty-two at the time, and he devoted over forty years service to Ohio State.

At Ohio State, Fanning later became "Mr. Art Historian." He also was a watercolorist, however. After 1925, his office was situated next to the art history room, the old "museum," where he would retreat between lectures to continue work on his most current watercolor in progress. He could also be found on a nice day sitting under a tree sketching (Fig. 36). Fanning was absolutely prolific as a watercolorist. Hardly an office on campus is not graced with one or another of his works done of a building in Columbus (Fig. 37) or, in Europe (Fig. 38) where he went often as part of his association with the Travel Bureau. His views on the history of art will be discussed in a later chapter.

It was apparent in July of 1921 that Kelley was on the verge of leaving the University. Dean of Education, George Arps, who took over after Knight, wrote to President Thompson that Kelley had been offered $5000 to "head up the Museum of Art in Columbus," and that he was also being considered for the Directorship of the Freer Museum.

Arps wanted Kelley to stay, and suggested that his salary be raised to $4500.[99] In 1922, that was in fact to become his salary, as we know.

Shortly after that, in January of 1922, Kelley requested of Thompson that his department's name be changed to the Department of Fine Arts. He wanted this change to concur with the shift to a quarter system which took effect in Autumn of 1922. Once again arguing his position he said, "'Art Department,' like charity, is made to cover a multitude of sins from dinner cards to china painting. I have talked this matter over with Dean Arps and he is perfectly willing to have the change made."[100] This move to change the department's name to arts in the plural would make it apparent that both painting and sculpture were two separate and distinct realms in which growth could and ought to take place. The name change made sense because a sculptor already had been employed shortly before. This added a dimension of work to the department which, if it was not entirely new, was more artistic than the architectural modeling offered earlier. The name change would signal that phase two had begun. Thompson was in favor of the change, as he indicated in long hand at the bottom of Kelley's letter. It was to have been taken up at the January 20th Board meeting but, for some reason was delayed. The next month the Board acted favorably on this request.[101] Thompson gave Kelley all he could at the time - more money and a new name for his Department, Fine Arts; a name it was to keep for just over twenty years.

Kelley employed Bruce Saville as artist-in-residence in the Autumn of 1921.[102] There is no doubt he was to serve in that capacity.[103] Kelley wrote an article which he titled, "Bruce Wilder Saville, An Artist At The University."[104] Fanning also referred to Saville as an artist-in-residence.[105] In April, 1922, Kelley requested of the Board that a studio, a necessary space for an artist in residence, be built for Mr. Saville. The request was referred to Thompson's Cabinet for examination and to report back to the Board.[106] Kelley repeated his request in June of 1923,[107] and by October, 1923, such a building was to be built, reported the *Lantern*.[108] Saville was accepted by Thompson and the Board as an artist-in-residence. However, the studio was not to be just for Saville. Later, James Hopkins, a painter, would share it with him.

Kelley's strategy now becomes even more apparent. With new personnel in the special capacity of practicing artists who would also teach, the need for space in which they would carry out their work as distinct from teaching space is obvious. In turn, this space is, and it suggests, departmental growth. With a department large enough, divided enough in its activity yet under one rubrick, a new and more advantageous academic realignment is more easily justifiable.

But Saville was also to be an instructor. He showed up on the budget allocations in that capacity first in June, 1922.[109] A former student recalls him teaching classes in the basement of Hayes Hall at the west end. "He'd come in once in a while to look in on us but he didn't do an awful lot of teaching...I learned something from him. He was a very sympathetic person." Precisely when Saville began work at the University in any capacity is difficult to ascertain. Modeling as a course first appeared as an offering by the Art department in the 1920-21 Catalogue. This might suggest that Saville was doing some part-time instructing then. A former student recalls that the modeling course was introduced by Miss Robinson's students who would do little figures in ceramic clay and take them over to the ceramics building behind Lord Hall to have them fired.[110] This may be the case, but Kelley suggests in one of his annual reports that Saville introduced modeling.[111] In any case, Saville was at the University primarily as a sculptor; but he was also to teach.

Saville, born in Quincy, Massachusetts, had studied art at the Boston Normal Art School (Mason's old school), the Boston Museum (where Fenollosa was curator) and in the Studios of H. H. Kitson, Boston and New York. His work had been exhibited mostly in the northeastern part of the country. War memorials seemed to be his speciality. He did them at Vicksburg National Park; Quincy, Massachusetts; Palmyra, Maine; Upton and Westfield, Massachusetts; St. Johns, New Brunswick; and the Peace Memorial in Columbus (Fig. 39).[112] He was a member of the faculty at the Columbus Art School where Kelley found him. In 1923 he was listed as part of their staff but, "on leave."

Saville, ensconced in the basement of Hayes Hall,[113] received a commission to do several pieces for the relatively new Ohio State Archeological and Historical building. This picture (Fig. 40) shows the clay sculpture of the "Doughboy," whose actual title was "Victory."[114] Rumor has it that this photo was taken in the basement of a building on campus, on Neil Avenue, where Saville did it. Here, (Fig. 41) the bronze cast is shown in place in 1924 with Saville standing to the right, front. The gentleman standing to the left is probably Martin Coady, Class of 1924, who posed for the work.[115] At the time, the building was referred to as the "museum", and through the doors behind "Victory" was a rotunda called the "war wing."

In 1922, Saville completed a bronze bust of President Thompson (Fig. 42) which was placed at the entrance to Pomerene Hall. Thompson was nearing retirement and several images of him were being done. Kelley was quite taken with Saville's work not only for its realism, but for what else he was able to capture of Thompson in the portrait. Thompson's many-sided character was a difficult artistic problem, but one often encountered by the artist. Thus, to be satisfactory, said Kelley, any portrait, "must be more or less a composite." Saville's rendition, "shows us the genial, kindly president whom we all admire for his sympathetic qualities, but it also shows the deep thinker and man of affairs whose untiring efforts have succeeded in placing Ohio State among the forefront of American Universities."[116]

Of Saville's war memorials Kelley also spoke highly, suggesting that only one who has experienced such "real baptism of fire" could portray adequately the meaning of a war memorial. In this connection he questioned the art quality of much post civil war sculpture for, the good motives which went into them were not enough to make them of lasting value. Kelley believed of Saville's work that it expressed feeling which the artist had put there by virtue of his experience, thus elucidating further Kelley's aesthetics.

Another person who served for a short time as an artist-in-residence at Ohio State was Charles Hawthorne, the painter. He was invited to the campus in 1921 specifically to do a portrait of William Oxley Thompson. Hawthorne was given an improvised studio on the third floor of Hayes Hall in which to work.[117] He had been a student of the National Academy of Design and the Art Students League. He had studied under William T. Chase, and he had studied painting abroad, mostly in Italy. His work was included in many collections, among them the Corcoran and Chicago Art Institute, and he had received many prizes.

Professor T. C. Mendenhall was appointed chairman of a three-person committee to see the portrait completed. Hawthorne's first portrait of Thompson (Fig. 43a) was rejected by the committee, so he made a second one (Fig. 43b). This, too, was rejected by the committee.[118] However, Professor Siebert of the History Department and his wife, an amateur artist, were favorably disposed to the picture. Mrs. Siebert wrote an article published in the Monthly, showing its several positive attributes.[119] When the second portrait was rejected, the Sieberts purchased it and presented it to the University.[120]

Now that his was a Fine Arts Department, the role of the producing artist was to become of paramount importance to Kelley. It was a sound idea, he believed, for it would show what fields might be developed in art as well as to be a distinct cultural influence.[121] The point had been made in "Sunny" that "esthetics" ought to make an impact on the village square fountains of every town in Ohio. The message was to be brought back to their towns by those young citizens who had attended Ohio State. Saville's role was to show that commissions could be captured; he was to elucidate the aesthetics of sculpture; and, for the edification of Ohio's young citizens, he was to show how sculpture was properly to be done. He would not just talk about art; he would be seen actively engaged in its creation.

Dean Arps in his Annual Report of 1922 to President Thompson said, "The addition of plastic arts...fills a need long recognized by the department head and others interested in maintaining a desirable balance between humanism and vocationalism." The department's change of name to Fine Arts affirmed the first condition of balance, and Saville's employment affirmed the second. The balanced educational philosophy needed by the University had been struck by Kelley, finally.

How the powers that be viewed the artist-in-residence concept is not quite clear. Undoubtedly, by that time no one remembered Ohio State's inception when Thomas Mathew had been employed for rather similar purposes. On the one hand, if an artist-in-residence could obviate the difficulty of making art's vocational dimensions overt by capturing commissions as well as to teach, then he performed an important service - even if in a novel way. On the other hand, some people were not convinced the artist was a "usual" kind of person. They were concerned that he might not act in a manner befitting faculty status. Kelley had to assure the University community that there were artists who could do that.[122]

Since Saville's employment in 1921, the controversy has raged how much time a professor of art ought to devote to his creative work as opposed to his teaching. To understand the creation of art in a way similar to doing original research still is difficult for some people in the University. If the past is any indication of what the future holds, this problem which the arts have in particular will not be adequately solved for some years to come.

There are two people whose names have only been mentioned so far, but who merit some detailed discussion, each for different reasons; Alice Robinson and Alma Knauber. To Alice Robinson had fallen the task of supervision in the schools in a program whose raison d'etre suddenly had shifted from teacher preparation to art for the sake of preparing culturally informed citizens. How did she adapt to the shift? Alma Knauber, on the other hand, was employed by Kelley to teach several of the many studio courses. What relation, if any, did she bear to teacher preparation?

Miss Knauber, it may be remembered, joined the faculty in September, 1919. Prior to that time she attended high school in Cincinnati and studied four years at both the Cincinnati Art Academy and the University of Cincinnati. Indiana-born Alma Knauber, daughter of a farmer, was preparing to be an art teacher. In the mornings, her work would be at the academy painting with Frank Duveneck and James Hopkins, and at the University in the afternoons, taking psychology, etc. In her junior year she did practice teaching at Hughes High School across the street from the University. By some misfortune, her four years of study yielded not a degree but a diploma. Still she obtained a position, teaching in several Cincinnati schools. "I was in one big school downtown which had mostly foreigners in it, and I did win them over....then I was sent to a...correctional school for boys....I got them interested in lettering signs....Then I'd go to some school where the teacher had a nervous breakdown....Oh, the boys were so bad. They even tied another boy to the railroad track and I had to look in all their mouths before I let them in the art room. They chewed tobacco."[123] The prospect of continuing to teach in such schools, combined with the requirement at the time that a loyalty oath be signed was too much for Miss Knauber so she quit. (The war years brought to Ohio and other states, legislation regarding loyalty oaths.) At the Cincinnati Museum of Art she obtained a job taking tickets at the door. Wages from that job she supplemented by doing free-lance commercial art, which seemed plentiful;

greeting cards, monograms on automobiles, fashion illustration.

One day, the museum's Director received a call from Ohio State indicating the Art Department's need for someone to teach watercolor. He told Miss Knauber about the job, for which she applied and interviewed. She was notified by telegram that the position was hers. She had saved up enough to pay the week's rent at a place on Fourth Street, but otherwise was without money when she arrived in Columbus on a Sunday in September. The room was tiny, the landlady complaining, the children very noisy and neighbors interfering.

She went to Kelley with the intention of resigning, not because she didn't like the teaching but because she was only about twenty-two, away from home, lonely, and in an unpleasant atmosphere where she lived. After she discussed the matter with him, Kelley made arrangements for her to live at the home of a family with whom he was acquainted; a professor and his wife. Here she found a warm, accepting and homelike atmosphere. However, shortly after, they went on a mission to China. But before leaving they found another place for her to stay. At the railroad station, as she saw them off, she gave her overcoat to the professor's wife who had forgotten her own. This was replaced, by request, with one which remained at the professor's home. Miss Knauber used this coat until it wore out. After that, each year seemed to bring the need to find new lodgings elsewhere. Loneliness was becoming part of her life.

Miss Knauber's office was on the third floor of Hayes Hall, space shared with another person. "I thought it was an awful firetrap," she said. A few of her colleagues in the Art Department, ones with whom she shared office space sometimes, were afflicted in one way or another by tragedy. One woman whose husband had died, kept asking Miss Knauber to go home with her to the room where she lived. "She wanted me to see her husband's brain which was in a jar...Mr. Kelley, himself, was scared to death of the woman. Every time she went down to his office...I had to go down, too, and sit there," said Miss Knauber.

"There was this one girl who was in teacher training [who] was good at drawing. She was really very good as a draughtsman and they hired her after she got through and got her degree as a freshman teacher, to teach the first course in drawing. Well, the...students complained about her; she had a whine in her voice or something like that, so they let her go. Soon after that we found out she had tuberculosis...She died soon afterwards."

"Really, I worked so hard. I started with watercolors, that's what I was supposed to [do]. I thought I would have... like at the Art Academy when I taught all those talented people on Saturdays, you know...but [at OSU] I taught... for seven colleges. I taught costumes for Home Economics people. I taught for the College of Agriculture because my sister...was a landscape architect and so she had to take my course in watercolors...The engineers I taught perspective of some sort. I had the architects...I taught the Education people and then I discovered some people in Liberal Arts; one that really started me out making the Art Ability and Art Vocabulary Test, you know." Miss knauber is the one who constructed the rather well known Knauber Art Ability Test and the Knauber Art Vocabulary Test.[124]

The test was constructed as part of Miss Knauber's work on the masters degree at Ohio State. But before she could begin on the advanced degree she had to receive a B. Sc. in Education; which she did also at Ohio State, building upon what she already had done in Cincinnati. Her masters work was done in Psychology, a department then in the College of Education. The "boom period" of the tests and measurements movement in America was during this period, 1915-1930. Miss Knauber's Test of Art Ability and Test of Art Vocabulary was one small piece of that movement in American psychology. She was invited to Harvard, along with Seashore and others, to present the result of her work. Her advisor in psychology at the time asked Miss Knauber if she would mind letting her go in Miss Knauber's place. Miss Knauber did not agree to that proposition.

The Art Ability Test is composed of blank squares which examinees are required to fill in according to instructions, and with squares containing pictures which examinees are required to modify in one way or another. A design would have to be enlarged; some incorrect portion of a picture identified; a picture in line to be shaded in correctly as per instructions. The Examiner's Manual describes in detail how results are to be scored. The test had been standardized on the basis of thousands of drawings by various age groups. Its aims are to measure artistic talent; to weed out those with little artistic talent; to allow some understanding of where an examinee might most need help. A page from the Examiner's Manual is shown here (Fig.44).

The Art Vocabulary Test is to measure the art vocabulary of seventh graders to seniors in college. A sample question, all of which are multiple choice, is: What is meant by Balance? a. complete harmony; b. sense of rest; c. pair of scales; d. well placed design; e. good proportion. Validity and reliability for the two tests are discussed at the conclusion of each Examiner's Manual.

She completed her thesis, "Testing for Art Ability," at Ohio State in 1928. Several of her articles on the subject were published between 1934 and 1935.[125] The test, she said, is still used throughout Italy, Belgium, France, Canada, the Phillipines, and other countries.

Miss Knauber knew Alice Robinson, of course, but they did not mingle much. "I never ran into her very much because all this time I was working on another course for another college and the extras they gave me were terrific." The two met once, by mere chance, in England. The pressure to go abroad had been applied by Professor Kelley, who believed that European trips were more valuable than the masters degree. "I don't think they wanted me to get it," she said. With that degree her wages would have had to be higher, and perhaps so would her rank. "I never made over $2000 a year. I never had any change in rank and that's one of the reasons I quit," said Miss Knauber.

Professor Kelley returned from China, one summer, and had decided to go to the Art Institute, claimed Miss Knauber. When he left in 1923, taking E.W. Rannells and his wife, the former Miss Wilson, with him, Miss Knauber was left with a large group of high school teachers to deal with in that summer's program, she said.[126] The load she felt was too great for the rank and salary she had. "Then Mr. Hopkins [who by that time had become chairman] goes over to the powers that be and comes back and says, 'Well, I've gotten $500 more for you but no change in rank.' So. I was still an instructor after eight years, and I had my Masters, which they objected to. But these other people that they hired, they didn't have anything." Miss Knauber left the Fine Arts faculty in 1928 after teaching for something over eight years at Ohio State. "I felt they were using me," she said.

Alma Knauber was an art educator in a fairly broad sense of the term. She wanted to be an art teacher, she was trained as one, and she did some teaching in public schools. It was not nearly as much as Miss Bracken and Mrs. Laver had done. What they taught future teachers was born very much of their public school classroom experience more than of academic theorizing. But Alma mostly taught studio courses beginning with watercolors, and the students whom she taught, many of them, probably most of them, were not to be teachers at all. The courses she taught had more to do with either the vocations like engineering or, the liberal arts students who liked art and wanted to try their hand at it, so her need for public school experience was less. Alma was also a rebel with a strong sense of justice and a distinct compulsion forcing her on, despite the lack of many friends and acquaintances in a stable environment, low wages and other professional conditions which she considered adverse. The drive she had moved her toward attainment of academic credentials which, at the time, were thought to be less appropriate for the artist, and even for the teacher, than they are now in university circles. She appears to have sensed the importance of research - at least she gave herself to it in a wholehearted manner. The art tests she constructed had wide acclaim at the time and, even today among some, they are highly respected. She believed that only some people have art ability. This fact alone would separate her from the usual and contemporary art educator who, if he believes that every individual is endowed with a creative spirit, is constrained logically to associate art education almost exclusively with children and those who will teach them. In many respects she and Alice Robinson, with whom she claims to have had so little to do, though they were on the same faculty, were alike. In other respects they differed, perhaps even dramatically.

When Miss Robinson died in 1967 at the age of about 86, Luvern Cunningham, then Dean of the College of Education, was asked by Secretary of the Board of Trustees, John T. Mount, to prepare a Resolution in Memorium for Alice R. Robinson.[127] When that resolution was read to the Board, the final mark was made to a career at Ohio State which spanned fifty-six years. "Aunt Alice" as she came to be known, affectionately by many, saw important changes in art at Ohio State and in the State of Ohio as well as the nation. In the second decade of the twentieth century she saw a difference suddenly made between an art department justified entirely on the basis of teacher preparation,and one justified on esthetics as central not only to vocational life,but to an individual's entire life. She saw the very important and radical shift from Paris to New York as the world's art center in the 1950s. How did these dramatic changes affect her, if at all?

Congruity, Pennsylvania, was Miss Robinson's birthplace, although she was raised in Oxford, Ohio, where her father took a parish as the Presbyterian minister.[128]

> From my very earliest childhood I had spent every available moment drawing and painting. As far back as I can remember I had had a 'studio' of my own in our home, and had been given private lessons. The reason I graduated from college several years younger than is customary [B. Lit. Oxford College for Women] was because I had been promised 'art school' as soon as I finished college. When I went to art school...[1902-03]...I was admitted by examination in the advanced painting classes. This placed me in competition with students who had been in art school for several years... never in my wildest dreams had it occurred to me to teach. Painting and yet more painting, was all that entered my head. The sickness and death of my father, however, brought the support of a family on my hands and took away the prospect of foreign study.[129]

At the end of one year of study at the Cincinnati Art Academy Miss Robinson was offered two teaching positions; one, "from 'The Academy' offering me financial support if I would remain there another year, and the other was from Miami University offering me the position in Art Education in the newly established Normal College, if I would go to Teachers College and prepare for it." Miss Robinson chose Miami, from which she received the Bachelor of Pedagogy degree in 1903.[130] This meant that roughly simultaneously she was a student, and on the faculty at Miami. As she said, "I might have taken their B. S. at this time but it seemed more important to take two practice teaching experiences at Speyer School, than to dissect a frog." Apparently, a second year of study at Columbia also was carried out sometime during that period. "Later, when I decided to go back to Columbia for my M. A. degree, I did my duty by the frog and collected the B.S. degree," in 1916.

At Miami, miss Robinson started courses in art education and art history. She also "had the direction of the art teacher of the Practice School." Presumably, the practice school's art teacher was under Miss Robinson's supervision,making of student teacher supervision an affair split between college and public school personnel. "I was twenty-two years of age - and although I love Miami, I wonder at her!" Miss Robinson remained at Miami until 1911 when a friend invited her to a position in the State Normal School of Washington. Upon arriving there, however, "Dr. Thompson sent me word of a coming vacancy at this University in Art Education and asked me to apply for it," the year Julia Titsworth left. Thompson, a licensed Presbyterian preacher, knew Preacher Robinson, and as a former President of Oxford University at Miami he would have kept up with their faculty.

During all those many years association with Ohio State Miss Robinson often used summers for travel abroad; once with Henry Turner Bailey's class, and to study with artists like Charles Hawthorne, Harry Leith-Ross, Henry Snell, and Kunioshi, and at times enrolled at the Art Students' League in New York. In 1919 she went to Hawaii to paint. Although she did some credits toward the masters degree at Teachers' College Columbia in 1920, her work apparently was not conducted with the greatest enthusiasm. This was due in part to what she perceived as "humiliatingly repetitious" quality classwork. "At that time there was no one in America, teaching in college, who had any reputation as a painter." The Teachers' College faculty seems not to have inspired her. Then, too, "Mr. Kelley...was actively opposed to Master's Degrees in Fine Arts, and I was interested, as we all were after the war, in foreign travel." Her interest in art history was strong but, "I felt that nothing I could learn in books was as important as seeing the art objects in their natural positions." Thus, the importance she attached to her foreign travel, and the lack of importance attached to the masters which she did not complete.

Miss Robinson taught a variety of courses, as the other faculty did. But her responsibility was specifically in the arena of teacher preparation. It is here particularly that she appears to have been controversial. She and Professor Kelley did not get along particularly well. She refers to Kelley with neither affection nor with the respect and gratitude that Ralph Fanning, for example, does. Most likely, Kelley tolerated her for being the one faculty person who had work-a-day connections with the public schools, and the fact that she was well connected with President Thompson. One of her former students related an incident which hints at Miss Robinson's relationship with Kelley. The Art Department was being "fixed up" for an open house. A white marble statue had been brought in and placed in front of a screen in the Hayes Hall lobby. Students were asked by Kelley to find some fabric to hang over the screen as a backdrop for the statue. The person reporting this incident chose a dark blue burlap which had small round mirrors sewn on. "Miss Robinson came in and said, 'Oh, that won't do at all,' and Mr. Kelley said, 'I hate to disagree with you but I think its perfect'."

A former faculty member described Miss Robinson in these terms: "A proper Victorian exterior barely concealed an ultra-modern interior. Many of Miss Robinson's ideas for art education were a decade or more in advance of what came to be accepted practice...associates and administrators...wisely came to appreciate the unique contribution that an adult Alice in Wonderland could make to art teacher training and to students in general... Her later days became a dubious struggle between dreary facts and fanciful fiction." Not only the faculty saw two sides to Miss Robinson, students did also.

Miss Robinson placed her practice teachers in the several Columbus High Schools of the times under the tutelage of experienced and fine high school teachers like Mrs. Reber and Minna Volk who often taught for Ohio State during the summers. Those and other public school teachers seem to have been the ones upon whom Miss Robinson relied for introducing students into the "how-to's" of teaching. Miss Robinson would talk to Miss Volk, "... but she never talked to me or gave me the results of what Miss Volk might have said or any help or any inspiration or guidance afterwards," said one of her former students. "So you were practically on your own. You see, training and guiding teachers at that time was very indefinite." "If I hadn't been under Minna Volk and talked to Minna Volk...," said the former student, leaving to her listener the conclusion.

Toward the end of the Kelley administration, typically there would be two or three students in a teacher preparation class with Miss Robinson. "She was an art history teacher primarily...and she would reel off all these Italian names...and have a few slides...but to a person who didn't know Italian...it was...well, you couldn't memorize all of it...," said a former student. "I think Eloise Richardson felt a little bit at sea sometimes and didn't feel that she understood quite thoroughly what...[Miss Robinson]...wanted of her." The former student went on to say, "All we had was what Miss Robinson gave us...but...we had maybe twenty minutes of her time of the hour and there was very little put into that, really... and then she would flit out somewhere...it was very difficult to get in contact with her. She was not always in her office; she was interested in so many different things on campus."

Another former student recalls Miss Robinson in a somewhat different way. "Yes, she was a very important influence on a lot of us at the time...She was a very interesting person...she was very well read and she knew a great many people." "She taught painting and did some remarkable block prints...she was quite a gifted person." In her practice teaching class this student had gotten the children to make prints by jumping up and down on the blocks while in their bare feet. Observing this, Miss Robinson wondered where the idea had come from to make block prints in such a manner. The student teacher explained that a child's weight would help to make a better print. Miss Robinson, rather than disapproving, was entertained. This particular idea had arisen because the teacher education classes taught by Miss Robinson were loose enough to accommodate such novelty. Her approach to teacher education was in contrast to Teachers' College, Columbia where, "I had to make out very rigid lesson plans and stick to them; take them down to some miserable little public school...down on the edge of Harlem with thirty-five children crowded in and stick to this lesson plan I had laid out - which didn't apply particularly well to the situation," said the former student. Miss Robinson was much more casual and free about trying new things. "...you were not held to any rigid lesson plan. If you were teaching drawing you could do anything fitting into your...[plan]...no one ever made any suggestions at all," she went on to say.

Both former students agree that the freedom she allowed was characteristic of Miss Robinson's teacher education classes, although each places quite different value on it. Most likely, Miss Robinson allowed this freedom simply because she had no experience as a teacher or art supervisor in public schools. She probably believed that the classroom teacher with whom practice teachers were placed would more appropriately introduce them to the mysteries of public school art teaching. Today, the fact that freedom is allowed in an art classroom is a matter of logical deduction. One believes the creative spirit is in all individuals, especially in their formative years. The creative spirit, logically, cannot be hampered. Q.E.D., freedom in the art room must be allowed. How logical she was, is moot. "Aunt Alice in Wonderland" probably was not. But, a former faculty member attributes her avant guarde nature to Miss Robinson's having attended Teachers' College, Columbia, where John Dewey held sway at the time. Progressive education, so closely associated with Dewey, has been criticized for what appears to have been its little more than laissez-faire nature - a distinct injustice to Dewey, but a fair characterization of progressive education. In point of fact, Miss Robinson's views of education in art evolved over the years from one point to quite another, as an examination of her publications show.

Miss Robinson's professional life include the contribution of three publications to art education's literature: a chapter on Art in the 1937 Ohio High School Standards;[131] "The Passing of the City Supervisor of Art;"[132] and "On the Teaching of Drawing & Art in the Public Schools of Ohio."[133] The latter publication appears to be her earliest, since it was done in 1916. Thus it is important to any understanding of her evolution as a professional.

F. B. Pearson, Superintendent of Public Instruction in Ohio at the time wrote the introduction for the publication to be disseminated statewide. "The Department is glad to publish this paper," he said, "and to give cordial sanction to those parts of it which emphasize the importance of drawing as a fundamental study and that indicate the many ways in which it can be used." But he and Robinson were to disagree on some critical matters. He believed, first, that drawing is fundamental to the educative process; second, that drawing is an expressive study which generates and reinforces impression; third, drawing should be subsidiary, and too much emphasis had been given to drawing for exhibition purposes. For Pearson, drawing, as well as language, was less valuable in and of itself than as a means to other ends. Drawing would best function to impress on students certain fundamental matters, and it would do so by having students use it expressively. On these three points only, Pearson wished to agree with what Miss Robinson would say in her article.

Although it has had a place in the public schools of Ohio, claimed Robinson, drawing has been neither a required nor a coordinated study in the State. Therefore, only certain "guidelines" for carrying it out have been used by the schools. These guidelines have permitted some unfortunate confusion between drawing and art. Drawing is a practical, mathematical and scientific study, she asserted, but art, interpreted as "principles of design" is a theoretical and philosophical study. Liking for art has nothing to do with "seeing correctly," stated Robinson.

It may be remembered that Thomas Mathew did not appear to make the distinction at all. Mason, however, did separate "imaginative" from "perceptual" drawing, apparently assuming that "seeing correctly" should take precedence, because it was causal of imagination. In light of his stand as Director of Art Education in Philadelphia we may assume that for Mason, imagination was at the center of "art." Neither Bradford nor Kelley addressed the matter any further. Bradford seems to have assumed Mason's (earlier) views and Kelley was concerned with drawing only as one element of the principles of design. But here, in Robinson's article, we find the apparent belief that drawing and art are connected in no way, let alone causally.

Dividing her article into three parts - Freehand Drawing, Design and The Appreciation of Art - Miss Robinson attempts to stress her belief concerning the lack of relation between drawing and art. She has some difficulty doing this, for it is too easy to allow the meaning of "drawing" to shift between the precision of mathematics and the intuitiveness of art. She does attempt, however, to keep the meanings separate in her recommendations.

A unified course of study in Drawing should be manufactured for use throughout the State of Ohio. This would allow students entering the University to be "placed" according to their understanding of drawing. The program of studies in the schools' lower grades ought to stress drawing from memory, Robinson believed. Her suggestion was for social studies materials, for example, to form the subject matter with which pupils would be confronted, after which they would depict those materials from memory. The integration of the two studies in this way would certainly have pleased Dewey, as it must have pleased Pearson. However, it is here that the aesthetic dimension of drawing can be confused with its precision. The emphasis on memory was most likely a ploy to cause children to deal perceptually with the subject matter, rather than to be concerned with its aesthetic dimensions. But how this would be carried out, especially given that the classroom teacher would teach the lessons, is not clear.

Concerning the high school level, Miss Robinson does become more clear. A course of studies in high school would be "shorn of all decorative qualities and should be a summing up of the facts in drawing." It was here that perspective should be introduced. Such study would be absolutely fundamental for those students who were to carry on their education at the University toward science, architecture, design and landscape gardening. This would be followed by work in light and dark, in pen, from the cast and still life, in order that the eye be trained to ignore the decorative qualities of color, to see how the light and dark qualities of color shaped form.

The teaching of design, on the other hand, would be concerned with the satisfactory arrangements of lines, forms and colors. However, even in this study the subject matter of his art ought to be that which the child experienced in his own home; another Dewian concept. "Design" should also be distinguished from "ornament," as "art" should be distinguished from "oil painting." In ornamental drawing and oil painting, the stress is on craft. But in design and Art the emphasis must be on thought. In this connection, Miss Robinson related a little incident designed to make her point. A supervisor, looking over the lesson plans of her student teacher observed, "I find you have given your class no opportunity to think." The young student teacher responded, "You can't let them think. They spoil the paper!" For Robinson, thinking was what art is all about. Art, she believed, differs distinctly from drawing which only records without thought, what is observed.

Her last section on the appreciation of art dealt with the "picture study movement" which was rather current at about that time. G. Stanley Hall, that great advocate of the theory that children develop as cultural epochs developed held, "The good picture from an educational point of view, is either like a sermon, teaching a great moral truth, or like a poem, idealizing some important aspect of life."[134] Against this notion Miss Robinson stood foresquare. In her scheme of art education no attempt would be made to compare "good" with "bad" art. Her reason was not that the distinction is inappropriate regarding art but, rather, that sometimes the "bad" makes greatest appeal to the uneducated and prejudiced mind. "Monuments" of art would be shown primarily to help children understand artistic periods; to show those features which characterize various cultures.

By 1923 Miss Robinson's suggestion regarding a concerted effort to coordinate art in the State of Ohio was for a State Supervisor of Art, rather than simply a suggested curriculum for the State. In this belief, she differed from her colleagues in the State of Ohio. But, by that time her views on the nature of "the child" had become more overtly pro-creative-impulse. She said, "Would it not be wise to avoid any problem in design or craft work that cannot be made without dictation from the teacher or where the creative impulse does not come from the child?"[135]

To the fostering of child development in art she attributed the work of Henry T. Bailey, Walter Sargent, Arthur W. Dow, Denman Ross, Parsons of N.Y.U., Perry of Pratt and James P. Haney. It is an impressive list, albeit a procrustean bed for some. Ross, for example, was less concerned with children than he was with making explicit the eternal verities of design. Bailey may have been in favor of children's rights to make "illustrative drawings"; but only reluctantly so.[136] Despite some confusion about who might best be associated with the movement fostering children's creative urges, Miss Robinson was adamant that the city art supervisor must give way to the well-trained teacher in classrooms of city schools. It was the small towns and rural areas of Ohio which were then in need of art supervisors, under the coordination of a state supervisor of art. One of their primary functions would be to see that until citizens understood genuine "child art" there should be no exhibitions of "school art." Rather, there would be many "educational exhibits."

What comes to mind with these distinctions is the dilemma faced by William Mason as Director of Art Education in Philadelphia. On the one hand, a group of parents wished their children to be able to depict what they wanted to draw imaginatively, and on the other, a group of business men wanted pupils prepared to read blue prints when they became of age to enter the world of work. The problem of how to resolve these two diametrically opposed views probably is made most overt with Henry T. Bailey's views published in School Arts Book. It was this publication to which Robinson had made specific reference. Whatever problem Miss Robinson had with the differences between "school art" and "child art," and to which she did not address herself clearly at all, probably are directly attributable to reading Bailey's views in that publication. She studied with him in Europe.[137] It is not strange that she would turn to him for advice is such matters. Lest Miss Robinson's shoulders not be broad enough to bear the burden of such a problem, it should be said that art educators today have the same problem, although they may not face it squarely, as she tried to.

Miss Robinson's preferences for how children's creative nature might best be developed is clear only in a 1954 unpublished manuscript.[138] What education comes down to, is the promulgation of genius by contact with genius. The manuscript is filled with examples of men whose education had been "off beat." Gauguin learned from his grandmother, a labor leader in France; Millet, with a renegade priest from the French Revolution; Picasso, from his father who headed a Spanish art school; Benjamin West, educated by a college president. For this there was no surrogate. The writings of Denman Ross, for example, could not convey to students eager for formulas, the fluidity of a Frank Duveneck presenting on canvas the personality of a posed model. How contact with such genius would be done in the schools she did not address; it certainly smacks of the artist-in-residence concept. But the manuscript is a litany of recant. She wrote, "The little boy who said to his art teacher, 'Do we have to do what we want today?', was bored. He was dissatisfied with his art education and it may be the result of this dissatisfaction that certain 'superior minds' have been directed away from painting." But then, in 1954 when she wrote the manuscript, she was seventy-three years of age.

The many dilemmas and frustrations which Miss Robinson had daily to face in her professional life most likely were somewhat assuaged on Perry Street. Perry Street was just near the University. It was no housing tract, for in those days people built their own homes. Perry Street was a community. Miss Robinson built a home there for herself and her mother.[139] "So integrated were we, that our children might be washed for dinner by other parents while we found ourselves disciplining little Martha Coker and digging in her ears," wrote Professor Peattie, a resident of the area.[140] The Peatties lived at 1601 and Miss Alice and her mother lived at 1603 or nearby.[141] Margaret Peattie had a great desire for artistic expression, which was to be found on Perry Street in the form of the Half Souls. The "Half Souls" was a name derived from Lady Asquith's Society of Souls. It was constituted of a group of women, mostly from Perry Street, who met weekly to engage together in the arts; doing Batik prints, painting trays, and the life. Miss Robinson was a member of the Half Souls.[142] "Their weekly meetings took precedence over classes and curriculum and indirectly influenced the art of campus and city."[143]

In 1946, Professor Peattie and Miss Robinson were trustees for the Louise Shepard Hengst Fund to further the interest of art in the City of Columbus. A prize was to be given at the annual exhibit of the organization which most generally represented the city and Franklin County which, in 1946, was the Columbus Art League. The prize was to be granted to, "A meritorious work of art in any medium which is least imitative in conception and execution." The two trustees had an advisory board which, at the time, was composed of Erwin Frey, Chester Nicodemus, and Alvin Talmadge.[144]

Professor Peattie recalls,

Occasionally we would entertain visiting ambassadors from other sections of the city. The coming of these foreigners called for a formal dinner and much borrowing of extra service and all that. We were not equipped with well-trained help, and the soup was often cold; and the maid would invariably serve from the wrong side...So Margaret and two young matrons made an agreement. They would give three formal dinners. Each in turn was to be a hostess, and the other two disguised as cocoa mulattoes would prepare the meal and serve. The hostess was merely to order the meal and then retire to make herself beautiful. The remaining two did all the work.

"At such a dinner at our house there was a law professor who had been an old flame of one of the women. The well-bred guests did not take notice of the servants who announced dinner and served so quietly; but when I spoke to one of the women for serving on my wrong side the man in question looked up. After she had left he said, 'Pardon my saying so, but have you noticed how much your colored maid looks like Mrs. Coker?' There was one southern lady present. At dessert one 'mullato' came in and asked if she might sit beside her to eat her dessert as it was lonely in the kitchen. The southerner gasped, but was a lady to the end. 'Certainly,' she said, 'I would be glad to have you do so.' By that time the deception was found out and the guests were sworn to secrecy so that another dinner might be planned.[145]

Well, Aunt Alice, of course, always knew what the newest thing was going on in the art world so she would bring it to the group. And they would go from house to house. You would know on Wednesday afternoon the Half Souls were coming this way because when we got home from school that meant there were little watercress tea sandwiches or something left over in the kitchen. And it was fun to see what they were doing. Puppets one year. You know, they molded the heads out of plasticine and paper maché on top. Mother's puppet was Peter Pan. And then another year they did a marionette show of Dr. Doolittle and I remember my doll bed got sacrificed because it had a railing around it. It was like a ship's rail so it became a ship. And they did this for all the faculty children at the faculty club one year.[146]

Miss Alice thought the shy child could get out of himself by talking to a puppet. Eventually, puppetry became an important part of the art education program. Perry Street was Alice Robinson's refuge.

Unlike Alma Knauber, Alice Robinson had close ties in the University and the community, a fact which probably allowed her to cope with the difficulties of her professional life more so than Alma seems to have been able to do. The pressure on them both was probably about the same and they appear to have been treated professionally in about the same way. Neither had a good deal of experience in public schools. But Alice had much to do with them. Alma believed that some individuals were endowed with talent to be discovered (e.g., by her testing device) and to be tutored. Alice believed that children, all of them, were creative, which called for a sense of freedom in working with them. But her belief changed over the years. Eventually, she was to conclude that only genius fosters genius; a proposition at best difficult for the public schools to act upon. It was on this matter of innate abilities that Alice and Alma differed in some significant way as art educators. Despite their difference in this respect, they had something in common which set them apart from art educators like Bracken and Laver; their lack of having been tempered in the public school classroom for many years. This fact suggests a question. What is the proper relation between theory and practice for the art educator? It is a question which plagues us still in art education.

Whatever Professor Kelley may have thought of Miss Robinson did not deter him from seeing her advanced in rank early in their association. In 1917, after six years as an instructor, Miss Robinson was made an assistant professor. By 1925, however, when Ralph Fanning was a full professor, Miss Alice was still an assistant professor.[147] Kelley was not to recommend her for higher rank prior to his leaving Ohio State. He did not believe she was the person to carry on important work in the realm of art education; in the realm of work involving teachers' courses.

By January of 1923, Kelley definitely had made his mind up to leave Ohio State. He wrote a long letter to President Thompson in which were outlined his recommendations for what he thought the department's development should be.[148] First on Kelley's list was his suggestion that a man be appointed to offer teachers' courses in the department. That man, whoever he were to be, should also pioneer work in the State of Ohio to make art mandatory in all its schools. "The State of Pennsylvania has recently, by legislative action proposed by Dr. Finnegan, made the teaching of art obligatory in all the public schools," and Ohio could follow suit, suggested Kelley. Kelley probably believed that the task would be arduous enough that a man's strength would be required for the task. He had found someone who would be willing to do that job at Ohio State for between $4000 and $5000.

Kelley's views about the role of art in public schools seem to have been shaped in large part by his chairmanship of an art committee appointed in 1921 by the Director of the Ohio State Department of Education. This committee was appointed for the purpose of, "investigating conditions in public school art curricula," and suggesting changes in teacher preparation."[149] The composition of his committee was broad: four art educators, including Kelley and Robinson, from higher education; two art supervisors; one art teacher; and a member of a board of education. In turn, Kelley wanted to, "find out whether teachers of the state were in accord with the policy of his committee, to tell them what had already been done, and to receive suggestions as to further objectives." He was able to do this in a rather important educational forum provided by the College of Education.

Beginning in 1921, the University offered, through the good offices of the College of Education, a series of thirteen annual Educational Conferences planned by Dean Arps. The function of these conferences held during the Summers was to promote the public's interest in education, gain its confidence, and help to solve educational problems. They were conceived in an effort to counter criticism of Ohio State's educational program and to provide direction for subject matter to be taught at Ohio State, principally during subsequent summers. Participants in these conferences were leading educators (John Dewey spoke, for example), university faculty, and public school personnel.[150] The Art Committee was formed as part of the Educational Conference. They met there and discussed the state's art educational situation.

At the 1922 Educational Conference, Kelley presided over the Art Section's meeting. It consisted of the presentation and discussion of three reports. The first report was of a survey conducted under the aegis of Kelley's committee. The survey was of the state's school personnel regarding the importance they attached to art education in schools. Alice Robinson gave the report of findings. Although little art was conducted in schools at both elementary levels, they discovered, everyone valued art instruction as a means of developing taste. Blame for this discrepancy between what was valued and what was done in respect to art, school superintendents laid to poor teacher preparation, and more particularly to the lack of responsibility shown by the state's art teachers in making art education of value. Art, some superintendents believed, was "aimless" and poorly presented. This may have constituted the first art educational survey of the State of Ohio concerning art in the schools. Very likely, it was an eye-opener to Kelley.

The second report, designed to correct the deficiencies discovered by the survey, dealt with the committee's recommendations for art teacher preparation. They included: graduation from a first-class high school; and preparation at the level of higher education in certain subject matters. Those subject matters were as follows: art history and appreciation; drawing of both a creative and representational kind; painting and sculpture also of both a creative and representational kind; craft work; mechanical drawing; and pedagogical work in psychology, history, methods, principles, school management, practice teaching and observation. The program of studies was, of course, endorsed by the committee, and most of the recommendations were already part of the Ohio State fine arts curriculum for art teachers.

The third report, made by the board of education member, was a suggestion for two types of courses to be taught in Ohio's public schools; a required non-technical (non-studio) course in art appreciation for all pupils; and a technical (studio) course in art for the talented. His suggestion was scheduled for further study by the committee. To conclude the afternoon's meeting, a discussion was held on the advisability of appointing a state supervisor of art. Unanimous opinion was that the creation of such an office should be deferred to such time in the future as some concensus was reached in the state on the type of art instruction to be offered in its schools. The office of state art supervisor in Ohio was not to be created until 1966, forty-four years after this Educational Conference.

These annual educational conferences were successful enough to receive continued fiscal support from the University's Trustees. As far as art in the State of Ohio is concerned, they provided for those interested in art education, a forum more important than what was provided for by the Ohio State Teachers' Association, the forerunner of the Ohio Educational Association formed from it in 1936. They showed to Kelley, most likely, a more substantial picture of art education in Ohio than he otherwise would have had. They appear to have provoked in him a greater concern for public school art teaching than he had before. He was to preside over the next year's meeting in 1923 before he left Ohio State for Chicago. As we shall see later, some very important summer art courses for teachers may be attributed to interest in these conferences.

The next suggestion in Kelley's letter to President Thompson was for the addition of a second artist-in-residence; a painter. "The appointment of Mr. Saville has shown what fields might be developed by our department in gaining close contact with the public and proving in a novel way the true cultural influence of the university," wrote Kelley. The man whom Kelley had in mind for the position had, "a few years ago refused an offer from Cornell to head their department of Fine Arts, but he has told me that he would come here if I wish him to. I think he could be secured for $3500." The salary difference between the art educator (who would come for between $4000 and $5000) and the painter whom Kelley had in mind at the time is a curious comment on values, if one keeps in mind Kelley's earlier stand on art teacher preparation. Kelley seems to have been against art teacher preparation less than he was for relocation of his department.

His final and most important suggestion was, again, for the departments of Fine Art, Architecture and Landscape Design to be brought into one academic unit and under one roof. By 1923, Kelley had been given to believe that the University's upper echelon did recognize the need for a fine arts building.[151] He pointed out that such alliances had been made successfully at both Harvard and Syracuse. He also pointed out that neither Architecture nor Landscaping felt they were wanted in their respective colleges, Engineering and Agriculture. Kelley's department had fared well under Education, he said, "yet we do not feel prepared to recommend that our dean be saddled with the Departments of Architecture and Landscape in addition to the burden he is already bearing." The President would be left with the choice of where to locate the triumvirate, naturally, but the words between the lines were, Not in the College of Education! There was only one possibility extant at the time and Kelley had mentioned it often. Of course, another possibility would have been the creation of yet another college, a College of the Arts. In light of subsequent events, this may well have been where Kelley was headed at the time, and what he suggested to the man who was to succeed him.

It would be somewhat misleading to say that by June 1, 1923, Kelley had settled on James R. Hopkins as the man to take his place. Kelley was in no position either to assure him or, to be assured by the Board that

Hopkins could in fact become the department's head. He could only recommend him for the position of Professor of Fine Arts, which he did. However, it would appear that Kelley saw in Hopkins the one to lead the department because he said, "There may be other men qualified as Mr. Hopkins is, to *carry on this work*, but I do not know of them, although I have searched long and diligently, and I have no alternative to suggest," (emphasis mine).[152] The phrase, "to carry on this work" suggests that as far as Kelley was concerned, Hopkins was the man to assume the leadership which Kelley was about to relinquish.

Who suggested Mr. Hopkins' is not clear. Hopkins' name was fairly well known in the artistic community at the time. Alma Knauber claims to have suggested it; she had worked with him in Cincinnati. Kelley's criteria against which the candidate was to be measured were two: a man of national reputation who, like Mr. Saville, would constantly produce paintings; and a thorough gentleman with sound ideas as to the educational values of art, "a man who will appear to advantage on the University faculty, and as a member of the University community." Mr. Hopkins had agreed to come on condition not only that he would be professor of fine arts at a salary of $5000 but also "*provided* that a satisfactory studio is given him in which he may proceed at once with the development of his professional work."[153]

Kelley reiterated these same points to George Arps, Dean of Education.[154] He seems to have tried his utmost to be sure that the two people publicized as producing artists, who were in fact producing artists, would remain in that capacity at the University rather than to be pressed increasingly into the classroom after Kelley was no longer there to protect their interests. This, despite the probability that Hopkins would become chairman. The studio-to-be was something more than a place for Saville and Hopkins to produce art. It was symbolic of an art educational philosophy at which Kelley had arrived when the academic alliance he sought was not forthcoming. Once the studio stood, it would be a rallying point for much that art meant to Kelley; including a new art building of more sizable dimension than the studio, and a new academic alliance.

On June 11, 1923, President Thompson recommended and the Board acquiesced to the building of a studio.[155] The University Architect was directed to prepare plans, specifications and estimates for the building to be located near Hayes Hall and to cost approximately $10,000. On August 31, 1923, the plans were approved and were to be sent to the Director of Highways and Public Works for his approval and for bids to be let.[156] On September 5, 1923, George Arps communicated with President Thompson, giving him a message from Hopkins.[157] Hopkins had just been notified of his election as associate member of the Societe National des Beaux Arts. Arps quoted Hopkins, "This means that I can in future exhibit in the Salon without submitting to the jury, a privilege of which I cannot avail myself, however, unless you are able to get that studio for me!" In pencil, along side this demand in Arps' letter is penciled the words, "makes me tired." Thompson must indeed have been tired of the pressure put upon him to raise that studio building. In October, the Lantern reported that a fine arts studio was to be erected and probably would be completed sometime in December.[158] Contracts were awarded by Thompson's Cabinet on October

17, 1923, and confirmed by the Board on the 27th of that month.[159] The final estimate on the contract is dated February 5, 1924.[160] The picture shown here (Fig. 45) was taken circa 1925 and shows the studio, almost incidentally, to the right. Another view of the structure taken around 1955 shows the structure to better advantage (Fig. 46).

At the University of Wisconsin, not too long ago there was, and may still be, a structure which looks very much like this. It was erected in the 1930s for Wisconsin's first artist-in-residence who was under the aegis of the College of Agriculture. If the structure shown here was not unique to university campuses in 1924, it must have been very close to it.

By 1924, however, Kelley was no longer on campus. He had his monument, albeit a small one, and it was time to go. Before he left the campus, even after he left it, his attention to detail was unfailing. On June 8, 1923, he reminded President Thompson of a promise he apparently had made to see that both Ralph Fanning and Alice Robinson each would have $100 for the purpose of purchasing photographs in Europe that summer.[161] By June 12, 1923, Kelley was in Chicago at the Art Institute where he was to be curator of Oriental Art. From that institution Kelley wrote Thompson, reminding him that a necessary budget item for the department would be models' fees. He had consulted in this matter with Fanning and Hopkins. Enough money was to be set aside to pay models twenty hours per week, at seventy-five cents an hour, for the autumn, winter and spring quarters.[162] On the same date, in another letter, he requested that Miss Robinson receive reimbursement for University-associated travel to Pittsburgh.[163] It was very difficult for Kelley to let go. Obviously, the nine years of his association with Ohio State were exceedingly meaningful in his life. He wrote, "As I and the Department of Fine Arts have grown up together for the last nine years, and the time has come for us to part, I cannot help feeling as keen an interest in its future as if I were to remain here, and naturally I am more anxious about its future than I might be were the shaping of its policies still in my hands."[164] Just as President Thompson seems to have underestimated the potential strength of twenty-nine year old Kelley, Kelley himself could not have been certain that Hopkins would be up to the department's administration. As it turned out, Hopkins was perhaps more "earthy" than Kelley. The University must have felt he was at least as able an administrator as Kelley, for they named the fine arts building after him.

That summer of Kelley's leaving, there was an art exhibit in Hayes Hall.[165] Works by Vermeer, Terborch, Ruisdael and Hobbema were shown. The exhibition was to point out paintings by the "little Dutch masters," the ones most often overshadowed by Hals and Rembrandt. It was a small, but fitting tribute to a man whose own power had come to light.

Charles Fabens Kelley was a man of firm resolve and an intellectual. More than these, however, he had the capacity to capture the imagination of a "Western University", and on its own educational philosophy argued convincingly for the most progressive artistic concepts of the time. The artist-in-residence was no mere expression of art for the sake of art. At its very foundation Kelley had managed to make the University see not only aesthetics, culture's mind, but also vocation, its hand. His resolve was not rigidity, for he was able to change his attitude toward the value of art teacher preparation. In turn, this affected his views on the value of academic realignment. His administrative strategies and mode of arguing a case in themselves had an aesthetic quality. But to this he added "flair", perhaps best remembered by his attire. In his department, symbolic of the artist, Kelley usually wore a black velvet smock.[166] No doubt it was kept spotless.

CHAPTER V ILLUSTRATIONS

1. 1885 map of the campus. OSU Monthly, April, 1910; Vol. 1, No.3.
2. Proposed campus development. OSU Monthly, April, 1910; Vol. 1, No. 3.
3. Hayes Hall, first floor, north portion, the "gun room", circa 1916. OSU Photoarchives.
4. Charles Fabens Kelley, 1920. OSU Photoarchives.
5. Teapot by Mr. Anderson, circa 1919. Courtesy the artist.
6. Jar by Mr. Anderson, circa 1919. Courtesy the artist.
7. Study of a head by Mr. Anderson, circa 1919, pencil. Courtesy the artist.
8. Cartoon by Mr. Anderson, 1918. Courtesy the artist.
9. Pen sketch of a cathedral dome by Mr. Anderson, circa 1919; possibly done in an Engineering Drawing "tech. " course. Courtesy the artist.
10. House interior with fireplace by Mr. Anderson, circa 1919; probably done in a watercolor class in the Art Department. Courtesy the artist.
11. Pen and Brush Club, 1916; exhibition of casts. OSU Photoarchives.
12. Pen and Brush Club, 1917. OSU Photoarchives.
13. Pen and Brush Club, 1920. OSU Photoarchives.
14. Statue of Willoughby Dayton Miller, Dental Scientist. OSU Photoarchives.
15. The Pot of Basil by Miss Macomber, oils. Courtesy the Vose Gallery, Boston.
16. Gurnard's Head, Cornwall, England by Paul Dougherty, oils. Courtesy the Vose Gallery, Boston.
17. Autumn Landscape by Charles Davis, oils. Courtesy the Vose Gallery, Boston.
18. The Back Road by Daniel Garber, oils. Courtesy the Vose Gallery, Boston.

19. Baigneuse by Alfred Roll, pastel. International Studio Vol.22:85-88; March-June, 1904; p.231.

20. Portrait by Alfred Roll, pastel. International Studio Vol.22:85-88; March-June, 1904; p.234.

21. Magazine cover. Sun Dial, 1916.

22. Esthetically Speaking. Sun Dial, 1916.

23. Carrie's Place. Sun Dial, 1916.

24. Cadet. Sun Dial, 1916.

25. Advanced Stages. Sun Dial, 1916.

26. Garden Mary - Mary Garden by Dudley Sears. Sun Dial, 1916.

27. Two Figures by Schaefer. Sun Dial, 1916.

28. Architect's sketch of the proposed fine art and architecture building, circa 1931. OSU Photoarchives.

29. Room 204 Hayes Hall; the art appreciation classroom, west end of the room. OSU Photoarchives.

30. Room 204 Hayes Hall; toward the east end of the room. OSU Photoarchives.

31. Hayes Hall; third floor, south portion, drawing studio. OSU Photoarchives.

32. Hayes Hall; third floor, north portion, still-life drawing studio. OSU Photoarchives.

33. Hayes Hall; third floor, north portion, still-life painting studio. OSU Photoarchives.

34. Hayes Hall; third floor, north portion, model-painting studio. OSU Photoarchives.

35. Crayon sketch of Ralph Fanning by Edward Warder Rannells, 1924. OSU Photoarchives.

36. Ralph Fanning, sketching on campus, circa 1953. OSU Photoarchives.

37. Building in Columbus, Ohio by Ralph Fanning, watercolor. Courtesy OSU Faculty Club.

38. Campanile, Palermo by Ralph Fanning, watercolor, 1938.

39. Peace Memorial by Bruce Saville. OSU Photoarchives.

40. "Victory" (the Doughboy) by Bruce Saville, in clay, 1924. OSU Photoarchives.

41. "Victory" cast in bronze, 15th Street and High at the Ohio State Archeological & Historical Society building, 1925. OSU Photoarchives.

42. Bronze bust of President Thompson by Bruce Saville, 1922.

43a. Hawthorne's first portrait of Thompson. OSU Photoarchives.

43b. Hawthorne's second portrait of Thompson. OSU Photoarchives.

44. Page from the Alma Knauber Art Ability Test. Courtesy Miss Knauber.

45. The studio, circa 1925. OSU Photoarchives.

46. The studio, circa 1955. OSU Photoarchives.

CHAPTER V FOOTNOTES

1. From the Annual Fiscal Reports.

2. *Ibid.*, Laver's 1909 communique to Thompson.

3. OSU *Bulletin*, Annual Report, 1909-10, work of the Instructors.

4. For example, in the 1909-10 year (3 terms and not including the summer) there were fourteen students who took the theory and practice of art teaching course but, forty-six took art appreciation, twenty-six took painting, ninety-four took drawing and two hundred seventy-one took design. This is the same year in which sixty-nine students were registered in the College of Education. Statistics are from Annual Reports of that year.

5. The degree granting issue was referred to by Thompson in his message to the Board of Trustees of March, 1914.

6. OSU *Quarterly*, April, 1910, Vol. 1, No. 3; pp. 4-13.

7. OSU *Quarterly*, October, 1911, Vol. 3, No. 2; pp. 3-11.

8. Gardner, Helen, *Art Through The Ages*, Harcourt Brace & World, Inc.; New York, 1959; p. 691.

9. In a mimeographed brief history of the Columbus Art Association & Gallery of Fine Arts titled, "With the Fine Arts" by Donna Turner of the Columbus Gallery, she writes, "In 1911...an 'Exhibition of American Painters' was held which included works by Henri, paintings from all the radical "Eight"..." An exhibition of American Painters was held February, 1910, which included Henri, Bellows, James R. Hopkins and others. It may be this exhibition to which Mrs. Turner refers or, there may have been another exhibition of the "Eight" only in 1911. The point is, that what Taylor referred to had been illustrated by works shown downtown about that time.

10. OSU *Monthly*, July, 1912; pp. 15-16.

11. Board of Trustee Minutes of 1912-1913.

12. From a "flier" on Miss Schille's exhibition of work in 1926.

13. Board of Trustee Mintues of 1912-1913.

14. Board of Trustee minutes of April 24, 1914.

15. Ibid., H. G. Good; p. 45.

16. Art Education in the Public Schools of the United States, James Parton Haney (Ed.), American Art Annual, New York, 1908.

17. Who's Who in American Art, Vols. 1 & 3 (1936-37 and 1940-41).

18. In a letter from Nancy Lankford, Assistant Director, Western Historical Manuscripts Collection, University of Missouri Library, Ms. Lankford indicated no reason could be discovered for Ankeney's leaving. However, there was a hint of, "...some sort of unpleasantness at Missouri, and he took a leave of absence and became Director of the Dallas Museum of Art..." If there had been an "unpleasantness", it probably developed earlier, about the time he accepted the position at Ohio State.

19. Board of Trustee Minutes of June 16, 1914.

20. Kelley, Charles Fabens and William L. Mowll, A Textbook of Design, Houghton Mifflin Co., Boston, Riverside Press, Cambridge, 1912.

21. Professor Kelley's vita from which this information is taken is courtesy Maynard Brichford, University Archivist, University Library, University of Illinois, Urbana. The quote is from a letter sent to Professor Ricker, Department of Architecture, University of Illinois by M. P. White, Assistant Superintendent. Boston Public Schools, dated May 8, 1908, included in the vita.

22. Kelley's views presented here condensed, were published under the title, "Art in the American University" in The Nation, Vol. 91, No. 2352, July 28, 1910; p. 75.

23. The dean spoke his regrets at losing Kelley but recognized the larger opportunity and responsibility he would have. Letter courtesy Maynard Brichford, University of Illinois Archivist.

24. OSU Lantern, September 29, 1914.

25. The substance of this conversation is reconstructed from a letter written by Kelley to Thompson dated January 18, 1923 (OSU Archives) in conjunction with steps in fact taken by Kelley. Kelley's actions seem to have reflected what he and Thompson discussed, as evidenced by the letter.

26. These facts about architects, the teachers' course and penmanship were alleged by Kelley in an undated communique to Thompson. The letter had to have been written in late 1919 or early in 1920 for in the letter Kelley made reference to the next academic year as the 1920-21 year. He also refers to the fact that the College of Education was seeking a new dean at the time. Knight resigned in November, 1919.

27. Op. cit.

28. OSU Lantern, September 29, 1914.

29. OSU News, June 5, 1914, Vol. 1, No. 26.

30. The matter of increased and/or overflow enrollment is referred to in the following places: Lantern, October 1, 1915. Students were to go to Horticulture for their art appreciation class; Lantern, October 11, 1915. The report was that a room in Page Hall was necessary; Lantern, November 12, 1915. Kelley's class in art appreciation was to meet in the Physics lecture room rather than in Horticulture, "as has formerly been the custom;' Kelley's Annual Report of 1915-16 to Thompson dated June 19, 1916. In this report he noted a jump in enrollment from forty to two hundred seven in one course, probably art appreciation. Kelley's letter to Thompson of 1919-20 indicated a "round thousand students" enrolled and in the second semester many had to be turned away.

31. Dow, Arthur Wesley, Composition, Doubleday, Page & Co., New York, 1926 (first revised and republished in 1913).

32. Logan, Frederick, Growth of Art in American Schools, Harper Bros., Publishers, New York, 1955; p. 111.

33. In a letter from Mr. John Anderson who kindly donated these pictures of his to be copied, Mr. Anderson claimed that they were all done in Architecture

courses. If this were true then it would appear that life drawing and water color courses were offered in Architecture around 1919. Life drawing never was offered in Architecture. In 1919, Architecture courses Nos. 131 and 132 were to concur with Art courses 131 and 132. While there were six Design courses in Architecture then, no water color course appears in the books. Very likely, Mr. Anderson took courses in the Art Department and mis-remembered.

34. Columbus Dispatch, December 30, 1924. An item in Karl Bolander's column, Palette & Brush, reported on Mr. Norris as a commercial artist in Columbus. He had a studio on Gay Street where he responded to, "... the multitude of requests...from various parts of the country for appropriate commercial illustrations."

35. From a taped transcription of an interview with a former OSU faculty member by Mary Erickson in May, 1972.

36. OSU Lantern, April 8, 1916 reported that Kelley, Robinson, Shephard and Christenson will attend the College Art Association convention at the University of Pennsylvania.

37. From a taped transcription of an interview with a former OSU faculty member by Mary Erickson in November, 1974.

38. From a Campus Communication dated March 31, 1920, from Webber to Thompson. OSU Archives.

39. Letter from Mr. Mumm of the Mumm-Romer Advertising Co., Columbus to President Thompson dated May 31, 1921. OSU Archives (RG 3/e/15).

40. Letter of June 4, 1921 from Thompson to Mr. Mumm. OSU Archives, RG 3/e/15.

41. Ibid., Good, The Rise of the College of Education..:P.108

42. Board of Trustee records are not entirely accurate, but if they are taken in conjunction with Annual Fiscal Reports and faculty lists in the Bulletin we may at least approximate the truth. In 1917-18 the faculty was five; Professor Kelley, Miss Robinson, who was made an assistant professor in that year, Norris, Christenson and Talbot who were instructors. (We will not be concerned here with summer help for it would only confuse the issue). The 1918-19 faculty was listed as the same plus a new line for an instructor, and Christenson on military leave. In October, 1919, Christenson and Talbot

resigned. Christenson had been in the Army Aerial Photography Service and was discharged in January of 1919 (Seibert, W. H. *History of the Ohio State University*, Vol. IV, Part I, The University in the Great War, OSU Press, 1934; p. 192). Webber and Knauber were hired in September, 1919, to replace Christenson and Talbot. In 1919-20 there were Kelley, Norris, Webber, Knauber and Cora Braun who filled the new line to make a faculty count of five (Robinson was on a year's leave). In 1920-21, Miss Doris K. Wilson, who had been a special student in art at OSU replaced Mrs. Braun. In September of 1920, Miss Richardson and Mr. Montgomery were made student assistants. Mr. Montgomery thought so highly of the department that he decided to stay at OSU rather than to study with Loredo Taft in Chicago, said Dean Arps to President Thompson in a letter of September 24, 1920 (OSU Archives). Richardson graduated, B.Sc. Ed. (art), June 11, 1921. As of July 1, 1921, Ralph Fanning was employed to replace Webber. Miss Mackenzie replaced Miss Wilson and Bruce Saville was added in 1921. So, in 1921-22 there were Kelley, Robinson, Fanning, Knauber, Saville and Mackenzie. In June of 1922, Mr. Edward Warder Rannells was made an assistant at the same salary as Miss Richardson. The 1922-23 list of faculty was Kelley, Robinson, Fanning, Saville, Knauber, Mackenzie, Rannells and Bertha Smith. Bertha Smith (and probably Ed. Rannells) had no college training, said Professor Chandler of the Philosophy Department in a letter of May 24, 1923, to President Thompson (OSU Archives), deploring the fact. Thus, between 1917 and 1923 while there may have been coming and going on the faculty's part, there was neither any mass exodus or entrance.

43. *Ibid*.; former OSU faculty member interview, May, 1972.

44. Following is a summary of salaries between 1915 and 1923 from Annual Fiscal Reports:

YEAR	PROFESSOR (KELLEY)	ASSOC. PROF.	ASST. PROF.	INSTRUCTOR
1915	-----	-----	(1) $2300	(2) $2550
1916	(1) $2500	-----	-----	(4) $5200
1917	(1) $2500	-----	-----	(4) $5500
1918	(1) $2750	-----	(1) $1800	(3) $3900
1919	(1) $2750	-----	(1) $1800 (pt.tm)	(4) $4780
1920	(1) $2875	-----	(1) $1500 (on lv.)	(4) $5850
1921	(1) $3750	-----	(1) $2400	(4) $6550
1922	(1) $4500	-----	(2) $5400	(3) $5300
1923	(1) $4500	-----	(2) $5650 (pt.tm.)	(4) $6000

Following is a summary of average salaries and salary differences taken from the above statistics (aves. computed after deduction of part time people's wages):

	AVE. SALARIES			$ DIFFERENCE BETWEEN:		
YEAR	Prof.	Ast.Prof.	Inst.	P-AP	AP-I	P-I
1915	----	2300	1275	----	----	1025
1916	2500	----	1300	----	----	1200
1917	2500	----	1375	----	----	1125
1918	2750	1800	1300	950	500	1450
1919	2750	1800	1343	950	457	1407
1920	2875	(lv.)	1562	----	----	1413
1921	3750	2400	1637	1350	763	2113
1922	4500	2700	1766	1800	934	2734
1923	4500	2825	1750	1675	1075	2750
*	1750	1025	450	725	575	1300

*six year difference between 1918 & 1923.

45. Catalogue for the 9th Annual Exhibition, Columbus Art League, February 15 - March 1, 1919, Columbus Public Library. Courtesy Columbus Gallery of Fine Arts.

46. Columbus Gallery of Fine Arts Program for April, 1923. Courtesy Columbus Gallery of Fine Arts.

47. Report of Dean Arps to President Thompson in the Annual Report of the Board of Trustees for 1921, OSU Bulletin, 1921.

48. OSU Lantern, October 28, 1915.

49. OSU Lantern, December 9, 1915.

50. Makio, 1916; p. 277.

51. Makio, 1917; p. 210.

52. From a mimeographed, unpublished chapter of Fifty Years of the Fine Arts, Chapter VII, "The Terrific Twenties Ohio State University"; pp. 91-2. Written by Ralph Fanning. Source for the document, Dr. Franklin Ludden, Department of Art History, OSU.

53. Makio, 1920; pp. 496-97

54. OSU Lantern, October 21, 1915.

55. OSU Lantern, October 14, 1915.

56. OSU *Lantern*, October 26, 1915.

57. OSU *Lantern*, November 3, 1915.

58. OSU *Lantern*, November 17, 1915.

59. OSU *Lantern*, November 24, 1915.

60. OSU *Lantern*, December 1, 1915.

61. OSU *Lantern*, December 7, 1915.

62. OSU *Lantern*, December 16, 1915.

63. OSU *Lantern*, December 17, 1915.

64. Information courtesy Professor Barbara Groseclose, OSU History of Art Department.

65. OSU *Lantern*, February 25, 1916.

66. OSU *Lantern*, March 3, 1916.

67. OSU *Lantern*, February 22, 1916. In pre-show publicity this article reported each artist's background. In it, mention was made that Miss Macomber had not studied abroad. Duveneck was Dean of the faculty of the Cincinnati Art Academy between 1888 and 1919, after returning from Italy.

68. OSU *Lantern*, March 6, 1916.

69. OSU *Lantern*, March 6, 1916.

70. *Op*. *cit*.

71. *Op*. *cit*.

72. OSU *Lantern*, May 5, 1916.

73. OSU *Lantern*, March 1, 1916.

74. OSU *Lantern*, January 13, 1916.

75. OSU *Monthly*, February, 1925; p. 12.

76. OSU *Lantern*, March 20, 1916.

77. *Ibid*., Fanning; p. 93.

78. OSU Lantern, January 18, 1916.

79. Makio. 1917; p. 333.

80. Sun Dial, May, 1916; Vol. V, No. 7.

81. Annual Report of the Art Department for the year 1915-16. A typed submission to President Thompson from Charles Kelley dated June 19, 1916. OSU Archives.

82. Board of Trustee Minutes of July, 1916.

83. Board of Trustee Minutes of July 11, 1916.

84. Ibid., Cope (Mendenhall); p. 298.

85. Board of Trustee Minutes of April 4, 1916.

86. Board of Trustee Minutes of May 1, 1916.

87. Annual Fiscal Reports of the Ohio State University.

88. Ibid., Registrar's plans of Hayes Hall; revisions noted circa 1910.

89. Ibid., Registrar's plans of Hayes Hall; revisions noted circa 1915-1941.

90. Annual Fiscal Reports. The number of students registered in the College of Education in 1917 was 507; in Engineering, 908. In 1918, Education had 416; engineering, 788. In 1921, Education had 508; Engineering, 1475. In 1923, Education had 1206; Engineering, 1437. Arts & Sciences jumped from a low of 1115 in 1918 to 3006 in 1923.

91. Ibid., Seibert; pp. 193-94.

92. Board of Trustee Minutes of 1918-1919.

93. See ibid., H. G. Good on this point.

94. Ibid., H. G. Good; p. 75.

95. Ibid.; Kelley to Thompson communique circa 1919-20.

96. The same summer in which Ralph Fanning was brought to the OSU campus, the Art Department offered Art Teaching Theory & Practice, Survey of History of Art, Drawing for Teachers and Costume Design. According to an OSU Announcement, the latter course, "empha-

sized correlation with domestic art work and the problems of those teaching under the Smith-Hughes Law," a rather important law (Act) designed to promote the preparation of teachers of agriculture and vocations for high school. George Arps, who by that time was dean of the College of Education, told President Thompson about enrollment figures for that summer in a letter dated June 25, 1921 (OSU Archives). He was happy to report that the Art Department had fifty-six students enrolled, and that there were thirty enrolled in the Art Teaching Theory & Practice course, and that there had been others who wanted to enroll but could not be accommodated in it. Apparently, the "practice" part of teaching art was not done in schools. This course appears to have been given for those who already were teachers. The Course Announcement indicated that no University credit could be given for high school art courses taken, "The reason is that many teachers are compelled to give courses in drawing, design, etc., with an insufficient grasp of the subject. It is for such teachers that the courses announced...are intended and for which full University credit is granted." The Theory & Practice course dealt principally with studio work and, its correlation with other subject matters. Arps' statistics could lead one to believe that Kelley had not told the whole truth in his claim to Thompson that only a few students took art to be teachers, thus affecting Kelley's basic argument for a new building. However, it does seem that the summer Theory and Practice course was offered for another population than undergraduates. In the regular academic year, only very few undergraduates elected to take the Theory and Practice course.

97. Bulletin of the American Ceramic Society, Vol. 7, 1928; p. 297.

98. In his Fifty Years of the Fine Arts..., Fanning wrote, "Personally I have even been grateful to him [Kelley] for bringing me to Ohio, and for graciously initiating me into the varied teaching experiences during the two years of close association;" p. 94.

99. Letter of July 7, 1921, from Arps to Thompson, OSU Archives, RG 3/e/18.

100. Letter of January 19, 1922, from Kelley to Thompson. OSU Archives.

101. Board of Trustee Minutes of February 7, 1922.

102. In Dean Arp's report to President Thompson he indicates that Saville was employed in the Autumn and, "he comes here with the understanding that he is to continue to produce work in his chosen field." Annual Report to the Board of Trustees, 1921.

103. This point is made in Arp's Annual Report to President Thompson. Annual Report of the Board of Trustees for 1921, OSU Bulletin, 1921.

104. OSU Monthly, February, 1922; p. 3. Kelley referred to Saville as a member of the Department of Fine Arts, "new this year to our staff."

105. Ibid.; Fanning, Fifty years...; p. 90.

106. Board of Trustee Minutes of April 4, 1922.

107. Letter of June 4, 1923, from Kelley to Thompson. OSU Archives.

108. OSU Lantern, October 1, 1923.

109. Board of Trustee Minutes of June, 1922.

110. Ibid.; Landacre Price interview.

111. Annual Report of 1922 (in) which (Kelley) says, "The addition of plastic arts...fills a need long recognized by the department head and others interested in maintaining a desirable balance between humanism and vocationalism."

112. Art School of the Columbus Gallery of Fine Arts Brochure of April, 1923. Courtesy Columbus Gallery of Fine Arts. The reference may also be found in Kelley's article in the OSU Monthly February, 1922; pp. 3-6.

113. "Recollections of Old Hayes Hall: 1921-56," an unpublished manuscript by Ralph Fanning; p. 3. OSU Archives, RG 31/b/10.

114. OSU Monthly, October, 1924.

115. Op. cit.

116. OSU Monthly, February, 1922; p. 3.

117. Ibid.; Fanning, "Recollections of Old Hayes Hall: 1921-56;" p. 3.

118. Board of Trustee Minutes of May 3, 1922, and May 26, 1922.

119. OSU Monthly, May, 1922; p. 15.

120. Ibid.; Fanning "Recollections of Old Hayes Hall: 1921-56." p. 3.

121. Kelley made this point in a letter to Thompson dated January 18, 1923. OSU Archives. He also suggested that some "distinguished painter" be hired for the same purposes, too.

122. Kelley seems to have had to assure Thompson that Hopkins was a "thorough gentleman". He made this one of the two criteria for his painter-in-residence in a letter from Kelley to Thompson dated June 1, 1923. OSU Archives. According to rumor, Hopkins brought his favorite model with him. University pressure was brought to bear for Hopkins to do without her services - at least, in the OSU campus studio. A portrait of Christine G., reputedly his model, appears in the Department of Fine Arts publication titled, "The Department of Fine Arts at the Ohio State University, Columbus Ohio." The very well designed brochure is undated but probably (from the faculty listings of the time) was put out in 1942. It has two paragraphs by Dean Arthur Klein at the beginning of the brochure under a picture of students on the steps of Hayes Hall.

123. The quotes and information related to Miss Knauber are from a taped transcription obtained from her in 1974 by Mary Erickson, a graduate student in Art Education at Ohio State.

124. The Knauber Art Ability Test (Examiner's Manual) for Junior & Senior High Schools, Colleges, Universities and Art Schools. Devised by Alma Jordan Knauber, Associate Professor of Art, Emeritus. 9871 Lorelei Drive, Cincinnati, Ohio. Published through funds provided by the Carnegie Corporation of New York in cooperation with the American Federation of Arts, Conference for Research in Art. Copyright, 1932 by Alma Jordan Knauber.

125. E.G., Knauber, Alma, "Testing for Art Ability," Education, December, 1934.

126. In fact, Rannells stayed at OSU for several years after Kelley left.

127. Letter from John Mount, Secretary of the Board of Trustees, to Dean Cunningham, College of Education, dated December 28, 1967. OSU Archives.

128. That her father was a minister is suggested by a former OSU faculty member in an interview with Mary Erickson, May, 1972; and by Ralph Fanning in Fifty Years of the Fine Arts; p. 92.

129. Except where otherwise noted, these quotes and information are from typed vita dated January 11, 1939, Department of Fine Arts, written by Alice Robinson. The vita are referred to be Jerome Hausman, Director of the School of Fine and Applied Arts, as Miss Robinson's "biographical sketch". The reference was made by him in a letter to Professor Meno Lovenstein, Chairman, Committee on Honorary Degrees, OSU. Miss Robinson was suggested as a candidate for such a degree. In her "biographical sketch" she makes several errors as to the dates when she achieved elevation in rank.

130. OSU News Bureau form dated April 9, 1945. OSU Archives.

131. Miss Robinson makes reference to this in her "biographical sketch".

132. Educational Review, 66:99-102, September, 1923.

133. State of Ohio Department of Public Instruction, Bulletin No. 5, 1916, Whole Number 17; prepared under the Direction of F. B. Pearson, Superintendent of Public Instruction; the F. J. Heer Printing Co., Columbus, Ohio, 1916. Copy courtesy, The Ohio Historical Society Library.

134. A quote by G. Stanley Hall placed at the front of a book titled, Great Pictures as Moral Teachers by Henry E. Jackson, the John C. Winston Co., Philadelphia, 1910. The book was one of many published in concert with the "picture study movement".

135. Ibid., Robinson, Educational Review; p. 101.

136. Ibid., Logan; p. 99.

137. Ibid., Robinson's "biographical sketch".

138. "She Came Down the Stairs"; extracts from the memoirs of Alice Robinson, written in 1954. OSU Archives (RG 31/b/10).

139. *Ibid*., Fanning; p. 93.

140. Peattie, Roderick, *The Incurable Romantic*, The Macmillan Co., New York, 1941; p. 150.

141. From a taped transcription of an interview with a former OSU student by Mary Erickson, May, 1972.

142. *Ibid*., OSU student interview, May, 1972.

143. *Ibid*., Fanning; p. 93.

144. Mimeographed "flier". OSU Archives.

145. *Ibid*., Peattie, *The Incurable Romantic*; pp. 153-4.

146. *Ibid*., OSU student interview, May, 1972.

147. Board of Trustee Minutes of May 23, 1925. Miss Robinson was made an assistant professor in 1917. In a letter from Dean Knight to President Thompson dated September 24, 1917, (OSU Archives, RG 3/e/18), Knight refers to Miss Robinson as an assistant professor.

148. Letter of January 18, 1923, from Kelley to Thompson. OSU Archives.

149. Proceedings of the second Annual Educational Conference for 1922. OSU *Bulletin* 27;11-17, 1923.

150. *Ibid*., Good, *Rise of the College of Education*; pp. 110-14.

151. Kelley mentions this fact in his annual report of 1923. In the 53rd Annual Report of the Board of Trustees.

152. Letter from Kelley to Thompson dated June 1, 1923. OSU Archives.

153. *Op*. *cit*.

154. Letter from Kelley to Dean George Arps dated June 4, 1923. OSU Archives.

155. Board of Trustee Minutes of June 11, 1923.

156. Board of Trustee Minutes of August 31, 1923.

157. Letter from Arps to Thompson dated September 5, 1923. OSU Archives (RG 3/e/18).

158. OSU Lantern, October 1, 1923.

159. Ibid., McCracken. Courtesy Dr. Herrick.

160. Op. cit.

161. Letter from Kelley to Thompson dated June 8, 1923. OSU Archives.

162. Letter from Kelley to Thompson dated June 12, 1923 on The Art Institute of Chicago letterhead, Office of the Director. OSU Archives.

163. Idem.

164. Ibid., Letter of June 4, 1923 from Kelley to Arps.

165. OSU Lantern, July 13, 1923.

166. From a taped transcription of an interview with Hoyt Sherman by Mary Erickson, May, 1972.

CHAPTER VI ART FOR WHOSE SAKE? - (1923-1944)

Art had been introduced to the University informally under Mathew, using the term "drawing." It would not be entirely improper to understand the term "drawing" as a code-word for art. The department was principally to be a service to other areas of the curriculum. Mason aimed drawing in the direction of industrial arts, but did not suppress its fine arts dimension. When Bradford took over, he split the subject matter, taking mechanical drawing and giving freehand drawing to Taylor. Taylor understood freehand drawing as art, a necessary part of liberal education, the kind of education appropriate for any artist. The employment of Martin strongly hints that Bradford wanted to develop an art department in the College of Engineering. But it was taken from his guidance and placed in the College of Education in the care of Miss Bracken. She and Mrs. Laver began to develop the subject as "art education," a study related mainly to the educational preparation of public school teachers. However, as such it was not conceived broadly enough to serve the University as a liberal subject matter. Kelley took art in virtually the opposite direction at first; it became almost exclusively the aesthetic component of a liberal education. He re-adjusted this direction into better alignment with Ohio State's educational philosophy by introducing the vocationally oriented artist-in-residence concept, and then he left. Art's direction was generally in proper alignment, its vocational and aesthetic parameters were roughly consistent with the University's educational philosophy when James Hopkins took over. We must now see whether that orientation was maintained. We must see whom art was to serve.

This chapter is rather long, but its organization is designed to facilitate discussion of three main points about art at Ohio State between 1923 and 1944; the growth of specialized areas of the visual arts; the special state of one of those areas, art teacher training (art education); and the discovery by one of its faculty of a new foundation for teaching art. It will be contended in this chapter that the conjunction of these three conditions resulted in the particular organization of the visual arts in the College of the Arts when it was formed in 1968. Most, although not everything, in this chapter is designed to elucidate those three points in order to understand the college as it is today. There is, perhaps, one topic of discussion to the side of that aim; the formation of the Orton Library. Why it has been included will be made clear at an appropriate place in the discussion.

It is important to understand at the outset that a college of the arts was the goal which governed Hopkins' actions when he arrived at Ohio State in 1923. He never veered from that aim. However, the particular organizational components of the desired art college were problematic. Our aim is to show how that organization - at least, as it involves the visual arts - was arrived at. In doing so we shall see whom art was to serve. To that task we now turn.

James R. Hopkins was confirmed by the Board as Chairman of the Fine Arts Department on October 23, 1925, two years after he arrived at Ohio State.[1] The fact that he received the rank of full professor when he was employed in 1923, however, was indication enough of the University's intentions in respect to Mr. Hopkins, for he was the only one of that rank in his department of seven faculty. It was also clear by virtue of his actions at the outset that he was directing departmental matters, and was deeply immersed in them. As early as November, 1923, he was engaged in hiring new faculty. He requested that Miss Weiffenbach be employed for the summer of 1924 since reports were that she had done such a good job the previous summer.[2] In May, 1924, Hopkins requested of Mr. Steeb, then business manager for the University, that the department be allowed a secretary, a request which was honored in June of that year. The department, it seems, had become large enough, and had work enough, to justify such a position.[3] At a time in the University's history when secretarial work was being shared among departments, this was a significant recognition. This addition is reflected, in 1925, by moving the departmental office from room 23, a very small office, to room 21 (Fig. 1). In August of 1924, not even one full year after his employment, Hopkins wrote to President Thompson requesting a fine arts building.[4] His letter contained all the earlier arguments made by Kelley concerning an alliance with Architecture, et al; the depressing space conditions endured by relevant departments; increased cultural interest evidenced by enrollment figures; need for an impressive entrance to the University at 15th and High Streets, balanced aesthetically by a building similar to the "museum"; and, finally, the claim that good students went elsewhere for art because of a lack of emphasis placed on it at Ohio State. If Thompson had been tired by hearing of a studio for the two artists-in-residence, he must certainly have thrown up his hands at this latest request. After all, he had been listening to the need for a fine arts building from Kelley over the five previous years.

Then again, President Thompson may have been beyond such response by that time. He had just celebrated his twenty-fifth year with the University. The Silver Jubilee dinner held on June 6, 1924, in honor of the Thompsons was an overwhelming display of affection for the president and his wife who had led the University with such wisdom and kindliness for so many years.[5] A Jubilee Memorial Volume was presented to the Thompsons at that time (Fig. 2). It had been conceived and designed by Professors Turnbull and French and it included various kinds of art work by Ralph Fanning, Alma Knauber and Alice Robinson. It also included a full-page reproduction of a portrait of Thompson by James Hopkins. This portrait (Prologue, Fig. 8L) was a life-sized oil painting which Hopkins had completed by March of 1924.[6] Of the portrait, Professor Graves said, "Where Mr. Bellow's attempt was rather brutal and Mr. Hawthorne's rather feeble, Mr. Hopkins has suggested vigorously and positively a recognizable personal quality in the sitter, and has done it in a fashion vivid, appealing, and full of charm. I think we have at last our long-desired portrait of the President."[7] Thompson was to retire in 1925 at the age of seventy. Hopkins'request for a fine arts building was something for another Ohio State University president to deal with. Whoever he was to be, that president would have to contend with the obviously very dogged Mr. Hopkins.

James R. Hopkins was born in Irwin, Ohio, on May 17, 1877.[8] Although he began his higher education at Ohio State as an engineer, he decided instead to become a painter so, he went to the Cincinnati Art Academy. After graduation, he studied for a year in Paris and then took a world tour, studying art in Japan, China, Ceylon, Egypt and Italy. After his marriage in 1904 to Edna Boies, a printmaker, they settled into a studio in Paris until about 1914. When the First World War broke out in

Europe, Hopkins returned to the States and joined the faculty of the Cincinnati Art Academy where he taught painting until about 1920, with a brief stint in the Armed Services during 1918. Hopkins then went back to Paris. By this time his work had received several prizes: the Walter Lippincott prize from the Pennsylvania Academy of Fine Arts, 1908; a bronze medal at the Buenos Aires International Exposition, 1910; a gold medal at the San Francisco Exposition, 1915; the Harris medal at the Chicago Art Institute, 1916; the Thomas Clark prize at the National Academy of Design, 1920.

Hopkins had a good reputation as a painter. Of that there is little doubt. It was founded in part on the work he did in Kentucky. During the war years and his stay in Cincinnati, Hopkins painted life in the Cumberlands. Summers occupied him in isolated communities of the Kentucky highlands, "working out fascinating studies of the lean, dark-skinned mountaineers whom, with difficulty, he persuaded to pose." One of these was Andy (Fig. 3), "the local preacher [who] came to town on weekdays to sell vegetables and poultry from his mountain farm. Mr. Hopkins used to stop him on his way to the store and sketch him as he leaned on the porch railing, with the light of the hot summer day filtering through the background of August leaves."[9] To the painting of this subject matter, unique at the time, Hopkins brought color and brushwork slightly reminiscent of the Impressionists whose work he probably knew from Paris. "The pictures of this Ohio Painter are so vividly descriptive of the life of the mountaineers, in spirit as in fact, that they have an important place in the folk annals of America, as well as in the world of painters," was an assessment made in 1920 of Hopkins' work.[10] Prizes he won and acclaim he received for recording the Kentucky mountaineers placed him as head of the Cincinnati Art Academy after the death of its celebrated Frank Duveneck in 1919.[11]

By 1923, Hopkins had returned from France to America and was in Provincetown, Massachusetts from where he correponded with Mr. Steeb regarding storage of his materials to be sent to the University after he was employed.[12] From that correspondence and other,[13] it was apparent that Hopkins had just received notification of his election to associate membership in the Societe National des Beaux Arts, allowing him to exhibit his work without submission to a jury.

When he came to Ohio State in 1923, therefore, leadership and reputation were not unfamiliar to Hopkins. He accepted his position in stride, carrying out both the administrative duties required of him, as well as his own creative work. Completion of the studio in 1924 allowed him a place of retreat where he could devote himself to painting portraits with one of which he is shown posed here (Fig.4), and of which he produced a multitude (Figs.5-8). Not only did he portray many Columbus residents in sittings, he also worked from their photographs to produce some paintings. In this picture of the Orton Library (Fig. 9) the painting on the right is of Edward Orton, Sr., which his son commissioned Hopkins to do from the photograph. Edward Orton, Jr., a knowledgable art collector, was to get several commissions for Hopkins.

Orton, Jr. is a fine representative at Ohio State of a campus phenomenon worthy of some discussion at this point. Probably every campus has its dilettantes and its collectors of art among which one or two stand out as exceptional. Such persons are liaisons between the general university community and the world of art, conveying information, beliefs and opinions in either direction. In this sense they become art educators, in the broadest sense, to a university community concerned with the latest cultural information. To the art community they become patrons and sources of information about potential patrons. Such a man was Edward Orton, Jr. A discussion of his life will help to show the nexus of relations between university and art communities at Ohio State in the early part of Hopkins' administration. It will help us to see how quickly Hopkins gained the University's confidence in matters aesthetic.

Edward Orton, Jr. was born in 1863 at Chester, New York. The family moved to Columbus in 1873 when Edward Orton, Sr. became president of Ohio A & M. Edward Jr. attended Columbus High School and OSU's Prep School, after which he entered OSU as a freshman aiming toward mining engineering. He took his degree in that subject in 1884, with a thesis in "Manufacture of Refractory Firebrick."[14] Between 1884 and 1894 he worked for several iron and coal firms in and around Ohio. Then in 1894 a Department of Clayworking and Ceramics (termed by the Ohio Legislature at the time, "mud pie making") was instituted at Ohio State with Edward Jr. at the head. In 1898 he began to manufacture ceramic (pyrometric) cones for use in measuring ceramic kiln temperature. The clay industry in Ohio required these expendable cones for brick, tile and pipe making. Orton's business therefore was a prosperous one.[15] In 1908, Orton's department was renamed Ceramic Engineering. It flourished, and his ties with the huge ceramic industry in Ohio and elsewhere became increasingly close and firm.[16]

As a memorial to his father who had died in 1899, Edward Jr. gave his father's professional library as a gift to Ohio State in 1904. "It was tied in with a resolution of the General Assembly whereby the University was made the depository for the Ohio Geological Survey library which Dr. Orton [Sr.] was largely instrumental in building up."[17] In November of 1916, Edward proposed to the Trustees that The Edward Orton Memorial Library of Geology be established and he offered to remodel and equip certain space in Orton Hall for this purpose. The war intervened, during which time Edward entered service as a sargeant major, eventually to become a rigadier eneral. The library he had proposed was finished, however, and on October 16, 1920, it was dedicated. It had cost approximately $6000 to renovate and furnish. In November of that year he gave $500 for books, maps, drawing, pictures, portraits, etc. for its further development, which gift he duplicated in each of the following two years.[18] In 1923 he again addressed the Trustees with another proposal regarding the library. The large room with a balcony in the east portion of Orton Hall was to become the library's permanent home, the University to assume the cost of roof repair and moving.[19] This was authorized,[20] renovation was begun, and eventually the library was completed much as it is known today (Fig. 9). The library was to become the repository of many art objects related to geology, besides being one of the finest collections of books on geology of its time. Of primary interest here is Orton's beautification of the library. His correspondence regarding the effort constitutes a small volume in itself and deals in three major concerns; windows, pictures related to geological matters and portraits.

The Orton family, of course, had a longstanding interest in art. Their affiliation with the Columbus Association/Gallery has already been referred to. In 1929, Orton Jr. was the Association's treasurer. Edward Jr.

made it his business to know not only those in Columbus who were influential in art, but also to know artists and gallery people elsewhere. Those relationships were only a few of the many which he established. In 1922, Orton Jr. corresponded with Dr. William Beebe concerning a view of Mt. Everest he wished to obtain. This was to be for one of the library's north windows. For another of the north windows he had already gotten, "a wonderful transparency 21" X 29", of the Yosemite Valley tinted in oil colors, so as to be permanent to light."[21] Orton was dogged in his pursuit of any objective and correspondence with Beebe on this matter appears to have gone into the next year.[22] In 1925 he was still after a solution to the problem of windows for the library. He had agents in Calcutta, India, trying to get a satisfactory view of the Kanchenjunga Range.[23] Even in 1927 he was dealing with the Thomas Cook Co. regarding transport of glass negatives for the project.[24]

Early in 1922, he also initiated correspondence with Charles Walcott, Director of the Smithsonian Institute, in order to obtain some photo prints of the Mt. Assiniboine district of Alberta, Canada.[25] These were the basis upon which Professor French was to make a bookplate for the Orton Geological Library books (Fig.10).

Although Orton retained his interest in such details as the windows and bookplate, his great effort was in obtaining paintings. What he wanted was a good grouping of works which showed a variety of geological formations. By 1922 he had acquired an Alps mountainscape which was valuable as a study in glaciation. This work was by a Swiss painter, Vollweider.[26] There were two American landscape painters whose work he went after with great determination. Both Albert Bierstadt and Thomas Moran were "musts" for Orton. "Moran is known to have produced the best canyon scenery from the west, and Bierstadt represents the best work perhaps in portraying our Rocky mountains in the western states, and though they are now out of style they were at their time the most representative pictures in American mountain scenery."[27] By 1925, after a lengthy search, dealing with many galleries, having tracked down lot sales which included works by these two artists, he had found what he wanted at the prices he wished to pay. He purchased two Bierstadts; Mount Sir Donald and Yellowstone geysers, "Old Faithful." (Fig. 11). For one of them he paid $400. The Petrified Forest by Moran (Fig. 12) he got for $3000.[28]

Orton not only was on the look-out for works by notable artists, he also commissioned relatively unknown people to do well-known landmarks. Through the efforts of Professor and Mrs. Philip Elwood who acted as agents in the matter, Orton commissioned a painting of Vesuvius and the Bay of Naples (Fig. 13) by Cavalier Odoardo Ferretti of Rome. This painting was received by Orton Jr. in the summer of 1922.[29] Also in 1922, work was underway by Dean Babcock, a Colorado artist, on a painting of Mt. Orton, Colorado, named after Edward Jr.[30] In 1925 he was closely directing by mail the work of L. A. Ramsey, a Utah artist, on a picture of Bryce Canyon (Fig. 14). Orton had asked Ramsey for a sketch, but was sent two paintings which Ramsey considered complete. Little did Ramsey know Orton, who, as a first action in the matter, consulted a jury of artists. This group was composed of Professors Thomas French and James Hopkins; Mr. Charles Rosen, Director of the Columbus Art School; and Mr. Mark Russell, Columbus Art School Professor of Applied Design. Orton's group concurred with his own criticism and, on the basis of such concensus, Orton proceeded point-by-point at length to discuss Ramsey's efforts.[31] Ramsey seems to have taken the criticism in stride and made the changes suggested.[32] A photo of the finished work was shown in the OSU Monthly of October, 1926. Orton Jr. had collected or commissioned six or seven paintings by summer of 1925 and wanted about four or five more.[33] By this time, word seems to have spread throughout the art world that Orton "had a hobby," as he put it. For example, The Knapp Co. of New York, Toronto and London wrote him of a picture of Vulcan's Forge in which they thought he might be interested.[34]

This phase of his project underway by 1925, Orton Jr. turned his attention to portraits of Ohio Geologists. The work of surveying the state for its mineral wealth had been first undertaken prior to 1837 by Colonel Charles Whittlesay. Thomas Mathew had painted some maps in the 1870s using as reference, ones made by Whittlesay. Whittlesay's geological investigations seem to have been done on his own. But in 1837, the state established the Ohio Geological Survey under the direction of a state agricultural chemist, W. W. Mather. After two years, however, the survey was discontinued. In 1869 it was revived and put under the direction of John S. Newberry, a Columbia University professor of geology and paleontology. Edward Orton, Sr. took over the survey in 1882, to be succeeded by his son in 1899.[35] Thus, Orton had to have four portraits painted, including his own, in order to complete an up-to-date series of the state geologists.

With the aid of Mr. Galbreath of the Ohio State Archaeological & Historical Society, Orton found a "vaguerreotype" of Mather in the keeping of Mr. and Mrs. Drumheller of West Virginia. The Newberry family he located in Cleveland where Mr. William Newberry, a mining engineer, was associated as an assistant manager with the Sandusky Cement Company. Orton Jr. made an appeal to each of these two families that they finance the painting of an oil portrait of their respective ancestors, to be hung in the Orton Memorial Library. The project was outlined in its state of achievement to date and he made every effort to stress both the need for their portraits and the honor which would redound to them, and to the library, with such memorials. The Newberry's first effort at getting an artist led them to believe the cost might be prohibitive. Orton took two actions to bolster their resolve: he wrote a letter to them suggesting that the price of $1000 which they had been quoted was too high,[36] and he wrote a letter to Dr. John Bownocker, State Geologist of Ohio in 1926, suggesting that, "the Survey could spend a little money investigating the geological problem, which would be of interest to the donors of this picture, and to others who might happen to want to go into the same industry."[37] The Newberry's resolve returned. Apparently, they sought out Henry Turner Bailey of the Cleveland Museum for help in obtaining an artist to make the portrait. He was instrumental in getting for them the services of Miss H. L. Upp, a student at the Cleveland School of Art, who did the work for probably much less than the figure quoted by the first artist they had dealt with.[38] Orton was pleased with Miss Upp's work (Fig.15) calling it a "strong portrait."[39] The Newberry portrait was completed by October, 1926,[40] and its receipt as a gift of the Newberry family was duly noted in the OSU Monthly of December, 1926.

The business of getting an artist to do the Mather portrait seems to have been placed by the Drumhellers in Orton's hands. He contacted both Yeteve Smith, whose work he knew from her awards taken at the Columbus Art School exhibitions, and Mr. Robert Grafton, an Indiana portrait painter whose name he had received from the Columbus Gallery of Fine Arts. Grafton quoted two prices of which $500 was the lowest.[41] Orton considered giving the job to Upp but even her price, whatever it was, may have been too high for the Drumhellers. Orton suggested to them that having, "a set of pictures representing only one man's skill"[42] would please him less than if different artists were to do the work, making of price a secondary consideration. Yeteve Smith was the one who received the commission. It was completed probably sometime early in 1927 (Fig.16).

Since Hopkins had arrived on campus in 1923, the question arises why he was not the one to complete these portraits. This may seem especially curious since Orton believed, even as early as 1924, that Hopkins was, "the best man we have ever had."[43] The answer, quite simply, is twofold: Hopkins did not particularly like to work from the photograph with no reference to the character of the sitter;[44] and, since the Mather and Newberry relatives were to bear the cost of the portraits, Orton wanted them to be satisfied regarding the price. Hopkins certainly could command a better price for his work than either Upp or Smith who, even though they came well-recommended, were art students. Orton Jr. did prevail upon Hopkins to do the portrait of his father (Fig. 17) completed in 1927 from the photograph,[45] and to do his own (Fig.18), however. Orton Jr. probably worked very closely with Hopkins as painting from the photograph proceeded. Obviously, he knew his father well and could fill in any gaps of interpretation for Hopkins. By 1930, with Orton Jr.'s portrait, the series was finished and with it, the entire project.

The Orton Memorial Library must stand unique among geological libraries not just for its collection of books, but for the extreme care which Orton Jr. took to assemble a rare collection of artifacts relating to geology. On the OSU campus, it is the one distinctive collection housed in the grand tradition of a gallery which reaches back at least as far as the Renaissance. The "General," as he was fond of being referred to, is due much credit for exacting efforts given his patronage of visual art.

The many years during which Orton worked on the library project, especially its aesthetic facet, gave Orton a certain reputation on campus as a connoisseur. Surely, it strengthened ties between himself and Hopkins. But its completion was probably something of a let-down for Orton who then came to be on the look-out for other possible ways to exercise his connoisseurship. It is no surprise, therefore, that Orton continued to be involved in matters d'art. He kept closely tied to the Columbus Gallery but two events of interest at Ohio State must be noted here in detail, both of which were initiated around 1927.

The Board of Trustees had appropriated funds in 1912 for a portrait of Professor Tuttle. The commission was given, as we know, to Alice Schille. Orton was not at all pleased with that rendition of Tuttle, which he believed had been done by George Bellows (see Prologue for both pictures) whose work he did not favor.[46] Late in 1926 or in early 1927 Orton initiated correspondence with Colonel Tuttle,[47] a Texas relative of the professor, with an eye to having a new one done by Hopkins whose work he praised very highly. By that time, Hopkins had done a portrait of Professor Derby to commemorate the fortieth anniversary of the Class of 1884. At Orton's request, Hopkins had done Derby's portrait for only $600, a very reasonable price considering that he was otherwise commanding from $1000 to $2000 for his work.[48] Orton told Colonel Tuttle, as a service to the University Hopkins would do Tuttle's portrait for only $600. This was designed to intrigue the Colonel. Were that price too high, Orton suggested to the Colonel, some one of Hopkins' students might fill the bill for less money although, not quite as "the hand of the master" would. In passing, Orton's mistaken belief concerning the alleged authorship of Tuttle's portrait as a Bellows (rather than a Schille) was communicated to the Colonel. Colonel Tuttle appears to have been a more astute judge of Bellows' worth than Orton, for he offered to pay for a Hopkins portrait if he also were to receive the portrait of Tuttle which he had been given to believe was done by Bellows.[49] But Orton's mistake was pointed out to him by Professor Bownocker and the fact of the mistake communicated to the Colonel.[50] So, by the time Orton suggested to President Rightmire that, "the Board of Trustees might conceivably be willing to humor Colonel Tuttle by giving him the Tuttle protrait if he wants it,"[51] and the Board agreed on July 14, 1927, to give Colonel Tuttle the portrait when he presented the University with one by James Hopkins,[52] the situation had changed. Since the University still owns the Schille portrait of Professor Tuttle, Colonel Tuttle most likely felt that a Hopkins was not worth a Schille although it was worth a Bellows.

The other matter worthy of note here concerns Orton's involvement with sculpture. In the Spring of 1927, Orton hosted a luncheon for J. H. McGregor, Professor of Zoology at Columbia, a man distinguished for his restorations of ancient men from their skeletal remains. The luncheon was to include President Rightmire of Ohio State, H. C. Shetrone, Curator of Archeology at the Ohio State Archeological &

Historical Society, Dr. W. C. Mills, Professor Raymond Osburn, Mr. James Hines, Professor Hopkins and Mr. Erwin Frey. Frey was a sculptor employed by Hopkins in 1925 to replace Saville. He had been doing some other work for the Society and this meeting was to discuss a new project, the "Ethnological Group." As the State Geologist, Orton would have known of the Hopewell Indian Mound Builders and most likely would have valued this Ohio phenomenon. He seems to have initiated, or been involved in the initiation of this "ethnological" project to create for the Society a group of settings describing the Hopewell culture; their costume, ornaments, etc.[53] Orton's aim with the luncheon group was to "get in touch" with McGregor who was to be on campus for other reasons.[54] Given Orton's attention to detail, it seems most likely that he wanted the man's advise regarding the Moundbuilder project, probably to see that Frey's rendition of the Indians' features were as accurate as they could be made. Frey already had done some preliminary sketches of an Indian head and further, Shetrone got an Indian student from Dennison University to sit for him as a model. But Orton most likely wanted greater fidelity than either of these might give. As a result of the luncheon, McGregor was instrumental in having Dr. Clark Wissler, Curator of Anthropology in the American Museum of Natural History, present to the Ohio State Archaeological Society three life masks of Sioux Indians, with names and localities, as an aid to Frey in his restoration of a Moundbuilder[55] (Fig. 19).

Orton's involvement in art is a paradigm example of uses to which University faculty believed art could be put. Art could have intrinsic worth, of course. But ideally, it performed some other function. In the tasks Orton created, the vocational possibilities which art had became very apparent. This lent itself well to the orientation which Hopkins continued to give his department and may have been an additional prod to doing so. Orton was aggressive, determined, decisive, very firm in his views, politically astute, quite diplomatic and always - almost always - well informed. He probably saw these qualities in Hopkins. They appear to have hit it off very well from the beginning of their relationship. It did not last too long, however, for Orton died only a year or so after Hopkins rendered his portrait in 1930.

By 1925, then, Hopkins was head of fine arts at Ohio State in three distinct and important senses: he had a rather clear objective toward which his efforts were bent; he was in charge of and operating his department; and he was looked to by the university community in aesthetic matters. The fact that Kelley prepared the ground for Hopkins is certain. He had greatly enhanced the general milieu of receptivity to art for his successor. By having the name of the department changed to Fine Arts he paved the way for its further growth. He firmly established the view that art could be vocational in other ways than teacher preparation. In so doing he brought his department's philosophy into alignment with the University's educational philosophy. And, finally, he established as a distinct goal the erection of a fine arts building which, hopefully, was to have been an impetus to revise the affiliation of some academic units in the University, bringing together those studies which he believed were "the arts." Hopkins was to carry on work toward this objective, and to attend the dedication of a new fine arts building, although by that time he had retired from the University.

It was clear in 1926, however, that Hopkins thoughts about a fine arts building were associated with nothing less than a new college, a college of fine arts. Late the previous year, in 1925, President Thompson had been directed by the Board to confer with his administrative council on the advisability of establishing a college of fine arts, what departments might be included in it, and where the department of music might be located pending the establishment of such a college.[56] But in 1926, as an alternative, the administration was considering a redistribution of departments within the University. It had been suggested in the "Frazer Report" that Fine Arts be located in the College of Arts, Philosophy and Science.[57] Kelley had suggested this move earlier. But now, using Frazer's own criteria for realignment, Hopkins showed that his department could not be relocated there. Then he went on to say that since fine arts was more closely associated with the College of Education due to its preparation of teachers (among other important reasons), "In view of the above facts I cannot foresee any set of circumstances under which I would willingly consent to a transfer of the Department of Fine Arts to the College of Arts, Philosophy and Science. The proper location of this department would be in a new 'College of Fine Arts' which would include the existing Departments of Architecture, Landscape Architecture, Fine Arts and Music."[58] He continued with seven reasons why the creation of such a college would be advantageous. It was a logical grouping of departments, which together gain importance that separately they lose. It would enhance the recognition of art's professional and cultural value. It would avoid duplication of coursework and facilitate research among those areas of study. It would enhance the University's library and exhibition situation. Finally, it would be in line with what was being done at other major universities, and he listed twelve of them among which were Michigan, Pennsylvania, Cornell and Harvard. The vision of such a college, although it would not come into being for forty-two years, guided Hopkin's actions throughout his twenty-four year active tenure at Ohio State. Now, we must see in bold form the moves Hopkins made toward his objective. Most of these took place between about 1925 to 1933.

The course offerings initiated by Kelley just prior to his leaving Ohio State were kept intact by Hopkins, and for all intents and purposes they remained basically unchanged until 1928. There were changes made, of course, and these were important ones, the significance of which was made overt in 1928 when the Bachelor of Ceramic Art or Landscape Architecture were first offered as degrees.

It will be recalled that by 1923, Kelley was giving drawing and watercolor courses (about one third of his total departmental offerings) specifically and only for students in Architecture, Landscape Architecture and Home Economics, as well as general courses for others in the University, and courses for majors in his own department. Art students could major in drawing/painting, design or art history and could do advanced work in 600 level courses toward the masters degree. It would appear that all art majors were treated as if they were to become art teachers, because their curriculum in the junior and senior years required seven courses in education, including history, principles and school administration as well as two courses in psychology, and the Theory and Practice of Teaching Art. Of the 190 hours required to receive the degree Bachelor of Science in Education - Art (B.Sc.Ed.), this constituted a substantial forty-one hours which, for those who were not to teach, was a large portion of time. As Kelley had mentioned, this tended to drive some students elsewhere for study.

The situation was rectified first in 1928 with the offering of two degrees specific to two areas of study; ceramics and landscape architecture. But by 1930, these had given way to one degree in any one of several areas of fine arts study. The Bachelor of Fine Arts was offered under the supervision of the Fine Arts Department, and was conferred by the College of Education. At that time, students wishing to major in art had the option of two degrees; the B.Sc.Ed. for teaching, and the B.F.A. in any one of five majors; ceramic art, commercial arts and illustration, interior decoration, landscape architecture or, the grouping of painting, sculpture and design. There were, of course, differences among the B.F.A. degrees in the several areas. But they were not as overtly different as ones between the B.F.A. and B.Sc.Ed. Even these two degrees may have been more alike than one might suppose at first glance.

Both degrees required 190 quarter hours (q.hs.) work total. Both required approximately the same number q.hs. work in fields like science, psychology and physical education or military science (for men). The most obvious difference, naturally, was the B.Sc.Ed. students' requirement of 32 q.hs. work in professional education courses including student teaching and an additional psychology course. This work had been the major factor in Kelley's criticism about fine arts being in the College of Education. Thus, despite the fact that a B.F.A. student were in Education, he need take no professional education courses. It was a major victory for the fine arts, allowing art students to devote more time to their chosen field.

Both degrees required approximately the same fine arts courses of students in freshman and sophomore years; about forty q.hs. drawing, painting, sculpture and design courses in common. The B.F.A. student took an additional 3 q.hs. in the three art appreciation courses (plastic, popular and pictorial art appreciation).

B.F.A. students were required to have 103 q.hs. total work in art; B.Sc.Ed. students needed only 60 q.hs. art. Subtracting 40 q.hs. from each of these major requirements, we arrive at 20 q.hs. for the B.Sc.Ed. student and 63 q.hs. for the B.F.A. student; an apparent large difference between the two programs as far as work in art is concerned. However, the difference was not necessarily as great as it might seem. Of the remaining 63 q.hs. work in his major a B.F.A. student was required to take 30 q.hs. tech. problem work in a chosen fine arts area (a specialization) at the 500 and 600 levels. Beyond his 60 q.hs. major in art, the B.Sc.Ed student, on the other hand, had a large number of elective hours (58), of which he was strongly urged to take 25-30 q.hs. in a minor teaching subject. However, the minor could be in art history. Therefore, the B.Sc.Ed. student was not precluded from completing about as much work in the fine arts (90 as opposed to 103 q.hs.) as the B.F.A. student, although his advanced work would be in the area of art history rather than studio. The fact that art history enjoyed a steady increase in enrollment may indicate that a good many B.Sc.Ed. students elected that option. The point of a minor teaching field, of course, was to make the education student more "saleable" to the schools.

Even more significant for our purposes, until 1947 the B.Sc.Ed. student was required to take only one "methods" course (5 q.hs.) in the fine arts teacher preparation area (art education); the Theory and Practice course (after 1932, Art 600). This was to change in 1947 when a new art educator replaced Miss Robinson. At that time, future art teachers were required to take 14 q.hs. work in the art education area.

Thus, in effect, until 1947, fine arts students were allowed approximately the same curriculum in their major subject, regardless of the degree, with the principal differences being that B.Sc.Ed. students didn't take as much studio work as B.F.A. students who, in turn, took no education courses. In their beginning two years, the two programs were almost identical. This programmatic situation would lend itself to a confusion to be discussed later; one between art teachers and "art instructors."

Steps taken between 1923 and 1930 to achieve the rather significant addition of a B.F.A. degree, as well as other important developments in art will now be discussed. Each seems so miniscule in and of itself; but together they become momentous. Discussion of these several matters will also allow us to understand some related concerns of consequence.

In 1924, two series each of three courses at the undergraduate (400) level, and the graduate (800) level were offered in technical or major problems. This move was an important one of several, resulting in the first doctoral degree at Ohio State awarded in fine arts, in 1927.[59] Mrs. Bertha Couch Koch took this degree; her major work, painting, being done under the direction of Professor Hopkins. An exhibition of twenty-three canvases by Mrs. Koch was held, as part of her degree work, in the Library's Mantle Room (Thurber Room). Professor Fanning praised her painting saying, "Mrs. Koch has been specially fortunate in conveying the feeling of actual substance in her painting. At the same time, she has not felt it necessary to sacrifice some of the older conventions of pictorial arts as have many of the moderns. In color and representation, the compositions still recognize the conventions so dear to the conservative gallery goer. There is full evidence given by her work that the modernist can still be the realist and the normally picturesque withal."[60]

Implicit in Fanning's criticism is the philosophy of art expressed by Kelley earlier. Explicit in it is the conservatism fostered by a university seeking to have its art and like it, too. No one in fine arts at Ohio State was unaware of the new art which had been created in Europe; painting which shortly was to be decried by Adolph Hitler as decadent. The Armory Show had brought new European art to the view of America in 1913. As an art historian, Fanning was well aware of the new art being done then. Hopkins had been painting in Paris where much of it was produced. Yet, what was given official sanction as art at Ohio State in 1927 was something "the people could understand"; a melding of realism with color-composition. Here, the fact is evident that a philosophy of art need not necessarily be consistent with a philosophy of art education, especially when the latter philosophy was intended to express the philosophy of education of a university. Then again, in 1927, art at Ohio State undoubtedly was still tenuous enough in its acceptance so that ultramodernity in its philosophy would not have been politically expedient. As we shall soon see, the implicit problem here bothered at least one person in the University, a person who was to provoke a confrontation in the political arena, between two philosophies of art. This would not be novel. Joe Taylor had made the point earlier, with Bellows as an example, that even the university community had much to learn about art. Soon the problem was not only to be made overt; its chronic nature would become acute.

In the meantime, Mrs. Koch received her Ph.D. in painting; a significant first for the University, and a controversial one for the art world. Her work in painting was preceded by a B.A. from Ohio State and a masters degree in psychology also from Ohio State. The title of her masters thesis was "The Apparent Weight of Colors." Fanning claimed, "it is doubtless due to scientific background that the present exhibit claims attention as an accomplishment of skilled and highly artistic and scholarly attainment,"[61] a point not too flattering to Hopkins. But then, an apocryphal story has it that Professor Hopkins "won the doctoral" in a poker game which included as one of the players, George Arps, then Dean of the College of Education. If one assumes the truth of the story, Arps recommended to the Graduate School that Hopkins be given the appropriate academic standing to advise students at the Ph.D. level.

The offering of very advanced work in 1924 was followed in 1925 by unsuccessful attempts to attract more or less heavyweight faculty. Ernest Haswell, the sculptor, did not come to Ohio State from the University of Cincinnati. Instead, Hopkins brought Erwin Frey from the Columbus Art School as the sculptor to replace Bruce Saville. Frey took over the other half of the studio which Kelley had erected for Saville and Hopkins (Fig. 20). Charles J. Martin, head of fine arts at Teachers' College, Columbia, "foremost educator of the country in the training of art teachers," did not come to Ohio State. On his behalf, Hopkins said to President Thompson that Martin, "Will consider leaving Columbia because of a tendency to make the work in Teachers' College a study of pedagogy rather than a training in content. As a creative artist Mr. Martin is not in sympathy with this tendency and is much impressed with the fact that, in Ohio State University, the College of Education and the College of Arts have recently made it possible for students majoring in fine arts to increase the number of hours of technical work in this department."[62] It is clear that although fine arts was in the College of Education, teacher preparation was not to dominate the department's efforts.

Neither was it ignored. Walter H. Klar did not come to Ohio State from Carnegie-Mellon University where he was Associate Professor of Normal Art. Apparently, among the faculty there was lack of unanimity about Mr. Klar's qualifications. They seemed to be looking for some people who were not ignorant of teacher preparation, but who respected above all the studio preparation of artists. Others, however, if they had a history as practicing artists were exempt from the need to know about teacher preparation. Instead, Hopkins hired as an assistant, a young man over in Engineering who captured his fancy. The young man's name was Hoyt Sherman.

Sherman had been around the University a while; long enough to have attended Professor Kelley's Pen & Brush Club in which he liked to participate because all his life he had drawn pictures and the club offered another opportunity to do that.[63] In the evenings he would do mechanical drawings for Professor French in Engineering Drawing. Why Hopkins chose Hoyt is a mystery. Perhaps it had something to do with the fact that Hopkins himself had been an engineering student with an interest in art. Maybe he saw something of himself in Hoyt. Hoyt was a rebel, however; on his own admission he was a rebel, and proud of it. Eventually, Professor Sherman's opinions about art would be the continued focus of dissention. But, in 1925, when he went over to the Fine Arts Department he was a student. He taught drawing, and in general was Hopkins' "man Friday." So, while Hopkins sought to really beef up the faculty with people of reputation from elsewhere, he had to settle for unknowns close to home. Several of them remained unknowns for only a short time, however.

Also in 1925, at the request of George W. Rightmire, then President of Ohio State, Hopkins conceptualized, in writing, the ideal type of training for an "instructor in art." It is set forth here in its entirety because for so long it would govern the art program at Ohio State. It is the most comprehensive statement of the curriculum to be formalized to the date Hopkins made it. Although, much of its content originated with Kelley during his administration.

My dear President Rightmire:

> In accordance with your request, I am submitting the following suggestions for an ideal type of training for an instructor in art.
>
> This outline is not advanced as a general project possible in every institution, but is based on conditions at this university where the Department of Fine Arts has an unusual relation to the university as a whole and contributes to an unusual extent toward the art life of the university community. All departments of the university co-operate to offer needed facilities, and we are therefore able to plan and carry through a program which would be impossible in most schools.
>
> As you know the relations with the Department of Architecture and Landscape Architecture, are those which might be expected if the three departments were under one administration. I mention the following as more unusual facilities which have already been taken advantage of by students in the Department of Fine Arts:
>
> College of Medicine--dissection for students interested in human anatomy.
> College of Veterinary Medicine -- horse dissection.
> College of Engineering -- experimental work in ceramics.
> Dept. of Engineering Drawing -- lettering and the use of instruments.
> Dept. of Home Economics -- house problems.
>
> Any fellowship or scholarship in the Fine Arts aiming to produce a competent teacher should provide opportunities for work in each of the three groups below. A student taking such training should be encouraged to specialize in one of the technical subjects.
>
> I. Technical -- To be given by carefully supervised studio work in competition with other students.

Drawing ---- As a means in the expression of beauty with lectures and problems in anatomy and figure composition.

Painting --- Distinctly a class in picture making. The organization and execution of pictures under the supervision of the teacher.

Modelling -- The conception and execution of sculpture, original compositions and work from life.

Design ----- Lectures and problems illustrating theory combined with problems in organic design in which the decorative and structural uses of materials are considered. Execution of these designs in the various crafts. Lettering and the use of drawing instruments.

II. Cultural -- To be given in advanced courses related to art subjects. Such work could well be combined with European travel study such as is offered by the Bureau of University Travel.

History --- Social development in relation to the Fine Arts. Consideration of physical environment, religious, social, and political conditions and their effect on the Fine Arts. Styles and motifs of historic periods. Lectures, reading, laboratory work, and reports.

Language &- Literature A foreign language and its literature pertaining to the Fine Arts.

Science --- Color, light, and pigments. The materials of the artist and their structure.

Philosophy- Aesthetics.

III. Professional - The work offered in Colleges of Education.

Psychology

History of Education

Principles and Practice of Education -- Preparation of courses and practice teaching under the supervision of the Department of Fine Arts.

Public Contact -- The teacher of art should be the director of art interests in the community. The American people have unquestionably become conscious of the need of art expression. There was a time, following the disappearance of the home industries which gave an outlet to innumerable art impulses, when the public put up a decidedly antagonistic barrier between itself and works of art,

> because the specialization of the artist had led to a cult language which infuriated the public whose attitude toward art became as the anger "of one not invited." This is passing and the public, in the most genuine way, is holding out its hand asking for art. It should be one of the functions of the art teacher to supply this demand through the use of museum material and library collections.[64]

Precisely whom Hopkins was referring to as the "art instructor" is somewhat ambiguous. He could have been thinking of the public school art teacher, or those who were to teach art regardless of educational level. Possibly, in his own mind there was no distinction between the two. But, it is evident from this statement, that even if the profession of art teaching had not yet come into its own, important people believed it would. It was a statement about how the art instructor was expected to relate with the community. Perhaps even more importantly, it suggests a particular kind of relation between philosophy of art and philosophy of art education. If the public truly were "holding out its hand asking for art," then interpretation by the art instructor of not only historical but contemporary art events for the public is prescribed as part of their art educational practices. In turn, this suggests the importance of not only the art instructor's preparation in studio activities, but in philosophy (aesthetics) and, at least as important, art history.

Thus, the preparation of art instructors in 1925 at Ohio State appears to have been seen by Hopkins as more than simply some "methods" by which content is to be conveyed. It stressed content over methods in a broad, liberal manner - a fact which most likely would please Denney and his compatriots. But it also tends to confuse the issue of whether public school art instructors need to be prepared differently from college and university art instructors. Nevertheless, Hopkins appears not to have wanted art education to be a function simply of one person who taught methods courses. The entire department would come to see itself as art educators.[65] However, the reason for this has yet to be set forth. It was not to happen simply because Hopkins' stated his art educational philosophy. But the fact that he had been asked to set down the ideal art instructor's preparation is some evidence of the beginning urge at Ohio State to "professionalize" art teaching, regardless of level. This urge, as far as public school art teacher preparation at Ohio State is concerned, would not come into heat at Ohio State until about 1930. It would prove to be an abortive and barren attempt, as we shall see. The fact that it came to naught then was to put public school art teacher preparation as a professional specialization at Ohio State off until 1947; which, compared to what was going on nationally, was rather late.

Another clue in 1925, that the Fine Arts Department was about to experience dramatic growth and change was the division of the art appreciation course into three new areas - plastic, pictorial and popular art appreciation - each given for one credit. It will be remembered that art appreciation was first introduced at Ohio State by Professor Laver in 1908. It was continued in 1914 by Professor Kelley as one of the three courses designed to draw large numbers of students into the Art Department. Of it, Professor Fanning says,

> Originally, a popular one credit hour course given at four in the afternoon, was [sic] an attempt to sell art to the masses. The matinee performance drew record breaking registration, but could not be taken seriously by students seeking mild entertainment and an extra hour credit....The danger of such popularized college

> courses was that they might become exceedingly superficial and result in depreciation rather than appreciation of the subject. This was especially true when the appreciation courses were given as very diluted history of art. To avoid this danger, a distinct cleavage was attempted between the Appreciation and the History courses with new approaches offered by different and disagreeing staff members with confusing and frustrating results.[66]

The appreciation course probably was frustrating to many. But, aside from its educational value - and Fanning puts that in question - it served a very important purpose. It generated money for the department. The move to separate content of the appreciation course into three areas (appreciation of plastic, pictorial and popular arts) in 1925 may have had an educational rationale but, more probably it was designed to be an even greater "money-maker" than appreciation had been as one course.[67] The money gained from registration of hundreds of non-art students in these courses would pay for instructors to teach other courses not quite so heavily populated. For example, the History of Seventeenth Century Art was also offered at Ohio State first in 1925. In those days Seventeenth Century Art was a highly specialized subject matter designed more for the few students interested in majoring in art history than for the usual art major. Thus, not only do we see the preparation of art "instructors" beginning to specialize, art history also moves in that direction.

Art History was one of the first art subject matters to be distinguished into a series of distinct and related courses. This was done originally by Kelley who, it may be recalled, offered eight art history courses in 1914; more offerings in one area of art study than in any other. Even drawing had only five courses. The work instituted in the Art Department by Kelley was carried on by Ralph Fanning whom Kelley had brought from the University of

Illinois. However, prior to Kelley's art history courses, the subject had been taught at Ohio State by Josiah Renick Smith, Professor of Classics.

Smith joined the faculty in 1876 and, most likely, he taught students something about the art of the Greeks and Romans in his very first classes. By 1887, however, beside his courses in Greek language, philosophy and poetry, he did offer one in Ancient Art which showed the development of architecture and sculpture from the Egyptians and cultures of the mid-East to Greece and Rome, and up to the beginning of "medievalism."[68] Professor Smith, though technically a classicist, was considered also to be an art historian.[69] This speaks to the development of the field of art history. He increased his offerings over the years until, in 1914 the year of his death, he taught four courses; two in ancient and two in medieval architecture and sculpture. It is interesting to note that with Kelley's arrival in 1914, the history of classical art was taught in the Art Department where there were no offerings in either ancient or medieval art. Also of interest is the fact that when Professor Bolling took over the teaching of Greek, he offered two courses in Greek art even into the 1920s when Ralph Fanning was offering History of Classical Art as the first of his series of art history courses.

In 1925, Fanning gave seven art history courses. One of his major texts was Apollo[70] by S. Reinach (1904), member of the Institute of France. This book was very much on the order of Helen Gardner's Art Through The Ages. Unlike Gardner, however, Reinach was given to making predictions for the twentieth century. He did this on the basis of a survey of art beginning with the neolithic. Deriving much impetus from study of Japanese aesthetics, he believed that the modern art movement in the late 1800s would seek its expression not in national or regional schools of art but in the art of individuals giving vent to their individualism, materializing their thought without imitation. In holding this view he knew he was in disagreement with critics of the period, but believed, "Before acclaiming or condemning this movement we must give its as yet green fruits time to ripen."[71] He also predicted that the art of the future would not be realistic because,

> Photography has made reality more familiar to us than to our forefathers....The art of the twentieth century will be, I am convinced, idealistic and poetical, as well as popular; it will translate the eternal aspiration of man, of all men, towards that which is lacking in daily life, and that which completes it, those elements of superfluity and luxury which our sensibility craves and which no mere utilitarian progress can supplant.[72]

These two predictions of Reinach's made at the turn of the century have been borne out. If Ralph Fanning held with what Reinach believed, (after all, he did use his text) he seems to have been able somehow to reconcile those beliefs with the kind of art produced by Mrs. Koch; art which certainly was realistic, and which seemed to be less an expression of individualism than the application of "older conventions of pictorial arts," as Fanning said of her work in 1927. However, Fanning may have been able to select from Reinach the art historical elements (whatever he may have thought they were), putting aside his critical commentary.

Fanning was to remain at Ohio State, teaching art history, authoring publications, making water colors and associated with the Travel Bureau until 1956. Here he is shown with an art history seminar group around 1939 in his small office next to the "appreciation room" in Hayes (Fig. 21), six years after being named head of Art History by Hopkins. In 1947 he was acting chairman of the New York

University Art Department; in 1951, a visiting professor to the University of Georgia. And, he held a Fulbright Professorship at the University of Cairo, Egypt. Three years after his retirement, he was awarded an honorary Doctor of Humane Letters degree from the Ohio State University in 1959, a fitting conclusion to his long, productive and honorable career with the University.

It became increasingly clear in 1926 that Hopkins, whose chairmanship had been made official the previous year, was being involved more and more with university matters tangential to both his own painting and to the operation of his department. From 1924 through 1926 Hopkins presided over the Art Section of the Annual Educational Conferences, a task requiring him to seek speakers of some renown. Details of this nature occupied his time. A new presidential residence had been approved for construction, and the Board of Trustees was unanimous in its agreement to have Hopkins study the interior of the house, which by then was nearing completion. He was to submit recommendations to the Board with estimates of the kind of furniture, rugs, dishes, hangings and the like for its proper interior decoration, to be furnished by the State.[73] By the end of 1926 he had completed this task, for which he received the thanks and appreciation of the Board.[74] Two years earlier, Hopkins had served on the Campus Improvement Council with Professors Charles St. John Chubb and Herbert Baumer, both of Architecture, and William R. Sears of Landscape Architecture.[75] One year earlier, Hopkins was on the University's Publications Board with President Thompson, the University Editor, and Professors French of Engineering Drawing, Osman Hooper of Journalism and others.[76] After his stint as the University's interior decorator for the presidential residence, he was immediately appointed to the University Press; again with Professors French, Hooper and others.[77] His relations with Professor Orton, Jr. have been discussed already. He was also a faculty member of Tau Sigma Delta, the University's fraternal chapter for architecture and allied arts, and he was contributing prints (etchings and drypoints) to exhibitions sponsored by the Columbus Art League of which he was a member along with several of his faculty.[78] These activities absorbed Hopkins too much[79]; his contact with the University and city community could hardly have been greater. A good many important University people had a chance to assess Mr. Hopkins' abilities as an artist, a hard worker, and a leader.

As Kelley had before him, Hopkins was asking a great deal of the University with his requests for a new building, a new college, new departmental alliances. The Board and President could not even begin to consider these requests unless they had a good deal of faith that Hopkins was serious about them and that he had the qualities requisite to the demands such revisions would make of him. The pervasive cultural belief about the artist as a devil-may-care Bohemian with little honest horse-sense and fewer conventional moral scruples was a hurdle over which Hopkins was expected to leap if he were to prove his worth. His requirement to serve in all these varied ways could have been no accident, or idle request, simply to keep the man busy. The University had to be sure of the stock in which they were being asked to make an investment.

Hopkins seems to have satisfied what, most likely, was some uneasiness on the part of the Board, President, and faculty, as well as others of the University who had much to say about its operation. In 1927, per Hopkins' request, the work in Landscape Architecture was transferred from the College of Agriculture to the College of Education's department of Fine Arts,[80] and the curricula which had been proposed in Music (a department created in 1925), Ceramic Art (Fine Arts had instituted seven courses in it that year), and Landscape Architecture, were approved by the Board.[81] These moves gave rise in 1928 to two new degrees; Bachelor of Landscape Architecture and Bachelor of Ceramic Art.[82] The "Frazer Report" had suggested that Architecture, Landscape Architecture, and Fine Arts be brought together under the aegis of one academic unit. At the time, Music was not a department so it could not have been included in the report. Later it was, so Hopkins' earlier suggestion that these subject matters be brought together were beginning to be acted upon by the Board in 1927. This action in 1927 was a first signal that the University may have made up its collective mind to undergo reorganization; but timing was a problem. Art was important in provoking the decision. Much time intervened between Joe Taylor's early cries in 1911 for a college of the arts, to the action in 1927. Even more time would intervene before a college of the arts would come into being. A most important step toward it had been taken, however.

Regarding faculty, in 1926 the Fine Arts faculty numbered nine plus assistants. By 1928 it numbered fifteen plus assistants: Fanning was teaching art history; Robinson, teacher preparation; Lynch, Lazenby and Church handled landscape architecture; Frey taught sculpture; T. C. Lewis, Will Rannells and Guy Wiser had been employed a bit earlier to teach painting and especially to handle courses in commercial art; Arthur Baggs was employed that year to take charge of the ceramic courses, newly instituted the previous year; after his graduation from Ohio State that year, Hoyt Sherman became an instructor, teaching painting and drawing; Mabel DeBra, (Fig. 22) a graduate of Ohio State some years earlier taught water color; Felix Payant (Fig. 23), although he was a specialist in design, had been hired the previous summer to teach a wide variety of courses because he knew something about teacher education (Summer was still a time for teachers to return for further University work); Elizabeth Walker, who had just graduated from Ohio State with a B.Sc.Ed. in Art, completed the complement of faculty, save Hopkins who headed them all.

By 1932, the distinctions implicit among the faculty had been made overt, for the Department of Fine Arts' letterhead then carried on it, in the upper left hand corner, a listing of its areas of specialization. In 1933, the fact of the department's specialization was made even more explicit. Hopkins wrote to President Rightmire. In requesting an increase in rank for some of his faculty, he said,

> Instructional work in this Department divides itself into distinct fields and we are fortunate enough to have a specialist at the head of each area of instruction. These areas, with the persons responsible are as follows: History - Professor Fanning; Design - Professor Payant; Ceramics - Professor Baggs; Landscape Architecture - Professor Lynch; Oil Painting - Professor Hopkins; Watercolor Painting - Assistant Professor Bradley (she had joined the faculty in 1931); Illustration - Assistant Professor Wiser; Sculpture - Assistant Professor Frey; Teacher Training - Associate Professor Robinson. Mr. Wiser, Mr. Frey and Miss Robinson, while they each head an important and distinct phase of work, have not yet received a rank commensurate with the functions assigned to them. Their titles do not recognize their success in developing instruction in their fields, nor the distinction they have received professionally, nor the positions each has attained as a member of the University community. Administratively this situation is troublesome to the Department as well as unjust to the individuals concerned and I am writing to recommend [their] promotions in rank.[83]

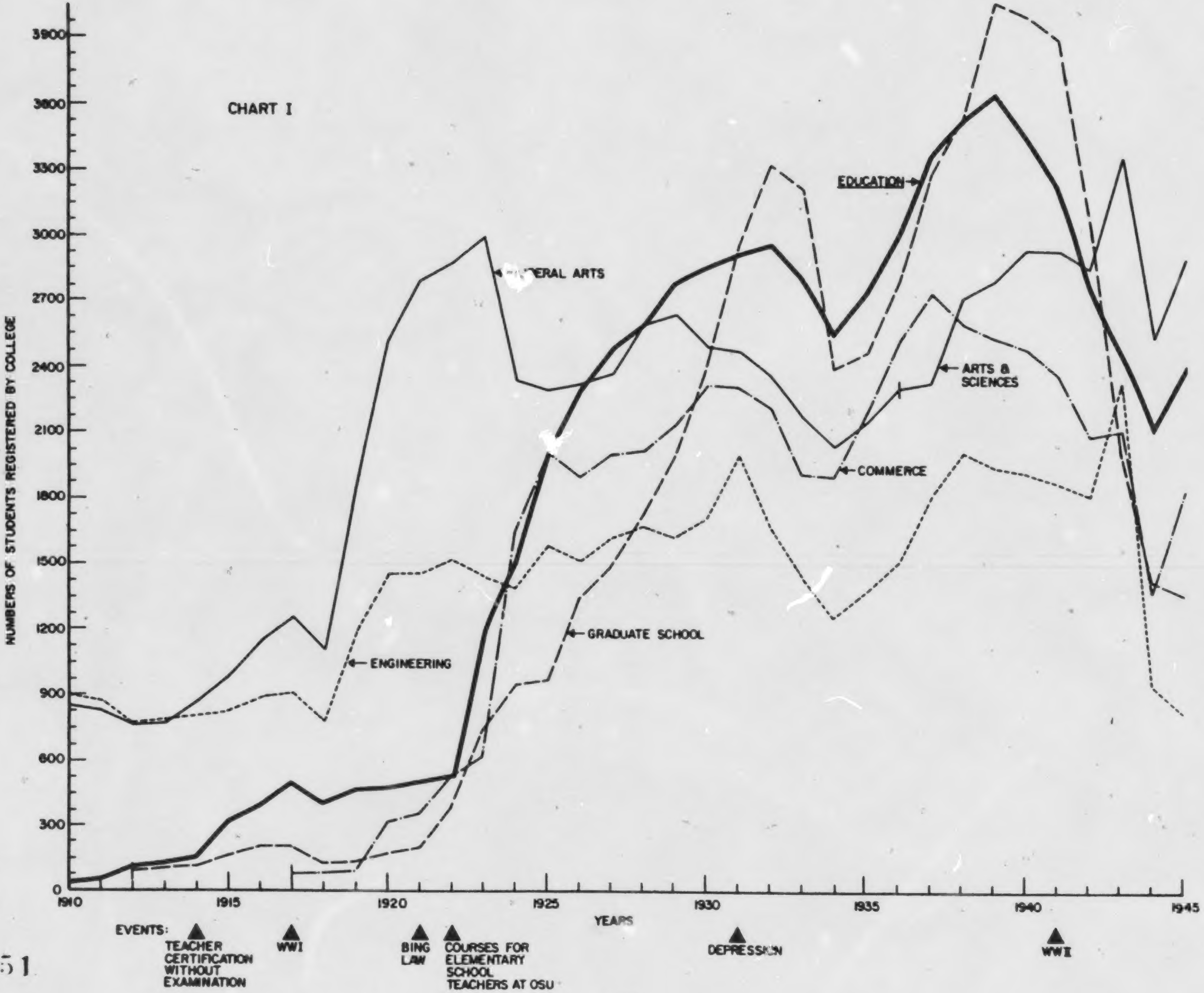
Although it took place over several years, this change was dramatic in and of itself. Against the larger scene it pales, however. Over about the same period as Hopkins was sketching in the composition of a new work later to be called a School of Fine Arts, the world was changing about him. Roy Lichtenstein was born in 1923. In 1924, Calvin Coolidge defeated the democrats and progressives for his second term, affirming America's satisfaction with its economic order and isolationist policies. His successor, Herbert Hoover, suffered the results of American complacency during the "crash" of 1929. The grapes of wrath were ripening. Prohibition promoted gangsterism. The movie theatres provided a new retreat from the days' problems. Lindbergh flew to Paris in 1927. The radio brought Franklin D. Roosevelt close to his people. The dust bowl "Okies" populated California. A New Deal was tested in the Federal Supreme Court. Adolph Hitler became Chancellor and Germany was Nazified in 1933. The Bauhaus, which had moved to Dessau in 1925 closed in 1933. Paul Klee returned to Switzerland. A few Jewish refugees began to arrive in America. By 1939 a great many more would arrive. Ludwig Wittgenstein recanted positivism and began to lecture about "word games." Salvador Dali made Freud's world very real. Frank Lloyd Wright designed a house for the Millards in California. Mondrian painted "Fox Trot A." And, besides these beginnings and continuations, there were endings. John Singer Sargent died. Robert Henri, Arthur Davies and George Luks died. George Bellows died, too.

We have seen thus far that Hopkins' primary goal was a college of fine arts, and we have seen in outline the steps he took between 1923 and 1933 toward achieving it. Hopkins' goal suggested that an alliance had to be accomplished between art, landscape architecture and architecture. In order to effect this alliance, Hopkins did the kinds of things which gave the University confidence in him. Having gained it by 1927, landscape architecture was his. Hopkins continued to foster the growth of his department. Graduate education in the fine arts was begun in 1923. Ceramics was introduced in 1927. Service courses, as well as others in the fine arts, continued their significant increase in enrollment. Between 1923 and 1933, the faculty grew in numbers over one hundred percent. As it grew, areas of specialization emerged, and course development within each area began to happen increasingly. Each area clearly demonstrated its vocational significance. By 1930, area specialization had been accomplished enough to justify a new degree; the B.F.A. In turn, this was a major move toward justification of a larger academic unit for the fine arts. However, the depression first, and then the Second World War intervened. Academic reorganization was deferred.

The offering of two degrees for students with rather different vocational aims, but in the same courses, department and college, may have tended to confuse those aims with one another. The fine arts faculty appears to have made no distinction between students in the two degree programs, treating them alike. In those days, all the faculty were art educators; there was a "family feeling" which pervaded the faculty. Later, this familial situation would give way to internecine strife. That fact demands an explanation.

The hypothesis will be advanced here that destruction of the "family" resulted from the conjunction of three conditions. All three have been alluded to: area specialization; confusion and lack of professionalization in the fine arts teacher preparation area; and the confrontation between two opposing philosophies of art. The ultimate

CHART I

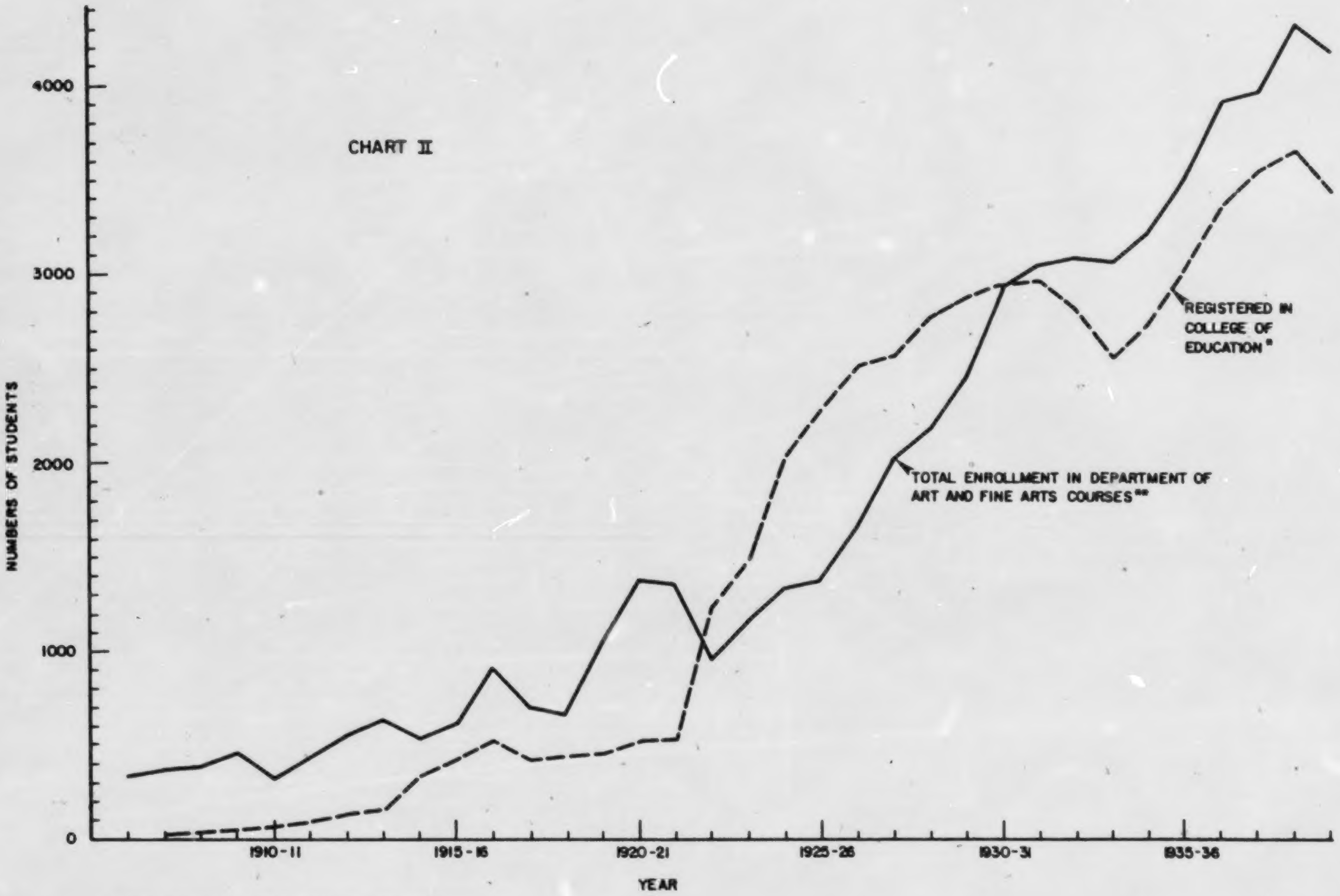

NUMBERS OF STUDENTS REGISTERED BY COLLEGE
3900
3600
3300
3000
2700
2400
2100
1800
1500
1200
900
600
300
0
1910
1915
1920
1925
1930
1935
1940
1945
YEARS
EDUCATION
LIBERAL ARTS
ARTS & SCIENCES
COMMERCE
GRADUATE SCHOOL
ENGINEERING
EVENTS:
TEACHER CERTIFICATION WITHOUT EXAMINATION
WWI
BING LAW
COURSES FOR ELEMENTARY SCHOOL TEACHERS AT OSU
DEPRESSION
WWII

fracture of the faculty family is significant here only in the departments to which it gave rise when the college of the arts was formed.

It is important to keep in mind that departmental growth had a single aim: another kind of academic unit. In order to gain growth, Hopkins fostered area specialization, especially as these could be vocational in the visual arts. Therefore, it is particularly important to understand the evolution of the several areas as they emerged. This will be done in two ways. First we shall examine student enrollments in fine arts courses. Second, we shall look at departmental growth in terms of the faculty; their educational preparation, educational practices in which they engaged, and their personal lives when that seems warranted. After that task has been accomplished, we shall look at the other two conditions named above, and how the three finally gave rise to the particular organization of the visual arts in a new college.

Chart I (Fig.24) shows the growth of the College of Education compared with that of other academic units in the University between 1910 and 1945. Since the Department of Fine Arts was then located in the College of Education, these data will offer a setting against which to see departmental growth. Compared with two other distinctly vocational colleges, Engineering and Commerce, Education experienced the most obvious increase in student enrollment, aside from the Graduate School. Its curve is steep. If engineering's curve is averaged visually, it shows a rather flat line indicating slow growth. Commerce, on the other hand, shows a quick rise between 1922 and 1925 after which it plateaus into 1940. Liberal arts climbs until 1923 when it goes into a slow decline. Addition of sciences to the College of Arts & Philosophy in 1936 remedied the

CHART II

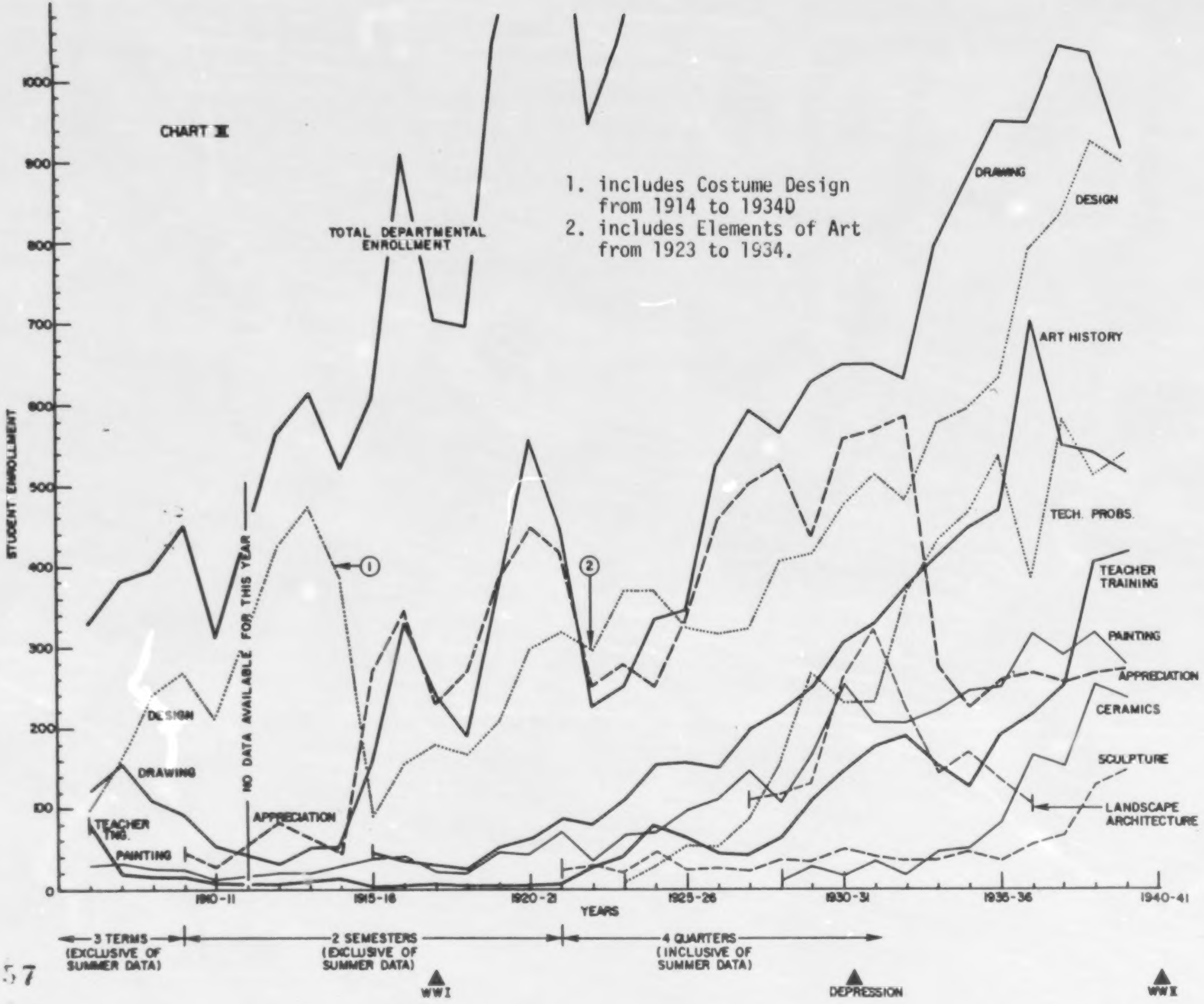


* FROM OSU ANNUAL FISCAL REPORTS (1910 - 1945)
** FROM ANNUAL REPORTS OF BOARD OF TRUSTEES, APPENDICES (1906 - 1940)

situation. The Frazer Report had recommended realignment of Fine Arts with the liberal arts college. Very likely, this was suggested to help pull liberal arts out of its slump at a time when other academic units like sciences were enjoying increased registration. But Hopkins would not move out of Education because he was after something larger than a mere shift to another college.[84] So, against other colleges, Education experienced dramatic growth. Now we must see how the fine arts contributed to that growth.

The fact that art helped bring prosperity to education should be evident in Chart II (Fig. 25). From its inception, until 1923 when Education's registration exceeded fine arts enrollment, total enrollment in art courses was generally a good two hundred fifty percent higher than registration in Education. The sharp increase in Education's registration in 1922 is due to the fact that it was then allowed to prepare not just high school and normal school teachers, and those interested in administrative positions, but to prepare elementary teachers and administrators. This was a curriculum which it had been denied earlier.[85] The Bing Law had been passed one year before, in 1921, making school attendance in Ohio compulsory between the ages of six and eighteen.[86] This, among other factors, created an increased need for teachers at all levels of public education; a need whose satisfaction begins to be seen in the 1922-23 academic year at Ohio State. Thus, the College of Education's growth rate exceeds that of the Department of Fine Arts until 1931, the depth of the depression. Interestingly, while a slump is felt by Education for four years between 1932 and 1936, when it recovered its registration, art enjoyed a continued rise due to the increased vocationalization of its art educational philosophy. Therefore, between 1922 and 1932, the significance of the arts for Education

CHART III



1. includes Costume Design from 1914 to 1934
2. includes Elements of Art from 1923 to 1934.

should not be seen just in its service courses for students in other colleges, bringing profit to Education, but also in its service courses for education students, particularly in the area of elementary education. This is precisely what happens.[87] We must see it in further perspective, however.

Chart III (Fig. 26) shows the evolution of the several areas of specialization in art. Curves for each area are shown. The drawing curve represents data from all courses having drawing as the activity, whether illustrative, charcoal or pencil, whether of casts or the costumed figure; the painting curve represents data from painting courses whether oil painting or watercolor, whether of still life or landscape; and so forth. Each curve will be examined independently.

Note that the painting curve does not appreciably change its slope until just after Hopkins arrived in 1932. Only then will we find courses, for example, in portrait painting being offered. This naturally reflects Hopkins' own bias.

The curve for design between 1906 and 1914 contains enrollment data for all the several courses at various levels offered by Professors Bracken and Laver. Therefore, it reflects the specific design philosophy mentioned earlier; that of Arthur Wesley Dow. Between 1914 and 1922 the curve represents not only Kelley's concept of design, which differed from Dow's, but also includes populations from the course in costume design offered for several years by Miss Shepherd. Thus, those two portions of the curve include two different populations. Prior to 1914, design was mainly for teachers. After 1914 it included home economics students. From 1922 to 1934, the design curve includes data from courses titled, Elements of Art. Again, those courses were for home economics students in particular. Since Elements of Art could not be taken by those students who had credit for certain drawing courses, it probably dealt to an extent with drawing. Between 1934 and 1940, the design curve represents populations from courses in costume and stage design, and increasingly, home and environment-related design. This is to say, the curve for design represents not only a variety of populations (e.g., home economics and education students), it implies a rather varied set of philosophies about design. Design, which began as one study in a curriculum for teacher preparation, and which dealt with how a picture is properly composed, eventually would become an area of study known as Design for a very broad population. Then it became the Department of Industrial Design, with its own population and philosophy, after formation of the College of the Arts.

The design curve is distinct from the drawing curve not just for the obvious reason. The drawing curve, in contrast, implies a rather stable way of teaching how to represent reality on a two dimensional plane until the 1940s. Around 1944, that way of teaching drawing changed dramatically due to the particular philosophy of art held by Hoyt Sherman. This might be relatively insignificant were it not for the fact that with the change in philosophy of art and its accompanying new philosophy of art education, came populations of students which had not been tapped before (e.g., dental students and football players). Thus, the philosophical basis for drawing eventually comes to have important implications for the number of students enrolled also. Note that the drawing curve declines until Kelley's arrival when he makes the alliance with architecture and engineering drawing which brings their students into his drawing courses. That curve then dips to a low in 1918-19 due to the war. A great many men must have been in the drawing courses. It dips again to its last drastic low in 1922-23. Why this happens is difficult to understand except, it may show the effect of a change from the two semester system to a four quarter system. Most of the other curves dip at precisely that same time.

Design and drawing then, obviously, were the courses with the highest enrollment, forming the backbone of work in the department. They included not only the major students in art but, more importantly, those courses which serviced students from all other areas of the University. Thus, they were the "money-makers." But, at least as important, they imply certain philosophical stances which bore directly on the nature of the populations with which they dealt, and therefore, how successful the courses were as departmental fiscal support.

The curves, beside representing populations and implying philosophies, also reflect inter-relationships among them. Art appreciation was offered first in 1909. For its first five years the course was not as successful as the design courses. When Kelley arrived, however, its popularity leapt considerably, as the curve indicates. But its popularity was at the expense of other courses, for at any given time there are just so many students which can possibly constitute a course's population. In this case, appreciation rose as design fell. Between 1915 and 1933, appreciation and drawing were the two courses with greatest enrollment, except for a three year period in the early 1920s. Then, in 1932 the appreciation course slumped dramatically and there was a concurrent rise in both drawing and design. It would appear that Ralph Fanning's distress with the nature of appreciation, as opposed to art history courses, was a causal factor. It may be recalled he thought appreciation was rather superficial, though entertaining, and "a distinct cleavage was attempted between appreciation and art history" in the 1920s. Examination of the two relevant curves show that, although very erratic, on average, the appreciation curve shows slow growth and the art history curve shows rapid growth. Eventually they would have crossed, all other things remaining equal. There appears, however, to have been a decision to shift student populations from art appreciation to other courses. Offering art history courses in alternate years helped in this respect.[88] Later, art history would drop its appreciation courses. They had served the purpose of creating a clientel not only for the department's fiscal purposes but for the subject matter of art history which by then had become a viable area of study. Eventually it would become a department. In this case the relationship between art history and other courses (e.g.drawing and design) was a symbiotic one.

Modeling, first offered by the art department in 1921, would eventually be called "sculpture," a name to reflect the use of materials other than clay for the creation of three-dimensional images. Its curve is a no-growth one until about 1937. This is due in part to the limited space it had in Hayes Hall. But it may also reflect Professor Frey's desire to be an artist-in-residence more than a teacher. His administrative duties were considerably less than Professor Hopkins who, eventually, had to reduce his productivity as an artist; a fact which he greatly resented, but one to which he nevertheless acquiesced.[89]

Ceramics was offered by fine arts first in 1928 and its enrollment began to blossom after about six years. The series of courses for this particular subject was given, "in response to the request of the Ceramic industries," said Hopkins in his Annual Report of 1928.[90] In 1929 a ceramic shed was authorized by the Board of Trustees. It obviated the difficulty of taking some ceramic greenware to the Ceramic Department's kilns at Lord Hall from the basement of Hayes Hall's east end, one place where ceramics was located after the bookstore was moved out. Eventually, ceramics, sculpture, painting, printmaking and drawing would come together in a Department of Art.

Landscape architecture stayed with the fine arts for only nine years, from 1927. Its peak enrollment was reached at the height of the depression, due apparently to the Federal Government's program called the Civilian Conservation Corps (C.C.C.) designed to put some young indigents to work. This program came under the National Parks Service which required the employment of landscape architects. In 1935, thirty-seven graduates from Ohio State were engaged in that work across the nation.[91]

Technical problems is the final curve to be discussed here. Advanced Technical Problems (at the 600 level) was given first in 1923. As we have seen it led to the awarding of Fine Arts' first advanced degree at the doctoral level in 1927-28. In 1925, a new set of courses called Technical Problems, offered at the undergraduate level (numbers 465, 466 and 467) allowed junior and senior students to do specialized work in painting, art history, etc. This rapidly became a very popular way for faculty and students to relate in a highly individualized manner, allowing each student to develop personal interests under close faculty supervision. The curve represents both undergraduate and graduate populations which, as a rule, were about the same in number for any given year. One might expect the graduate population to be considerably fewer in number than the undergraduate; but it is not. In the 1926-27 year, fifteen students took work at the 600 level and thirty-one took it at the 400 level; a one hundred percent difference. But, in 1929-30, the figures were one hundred thirteen and one hundred thirty-four, respectively. In 1932-33, they were one hundred seventy-six and one hundred ninety-two, respectively.

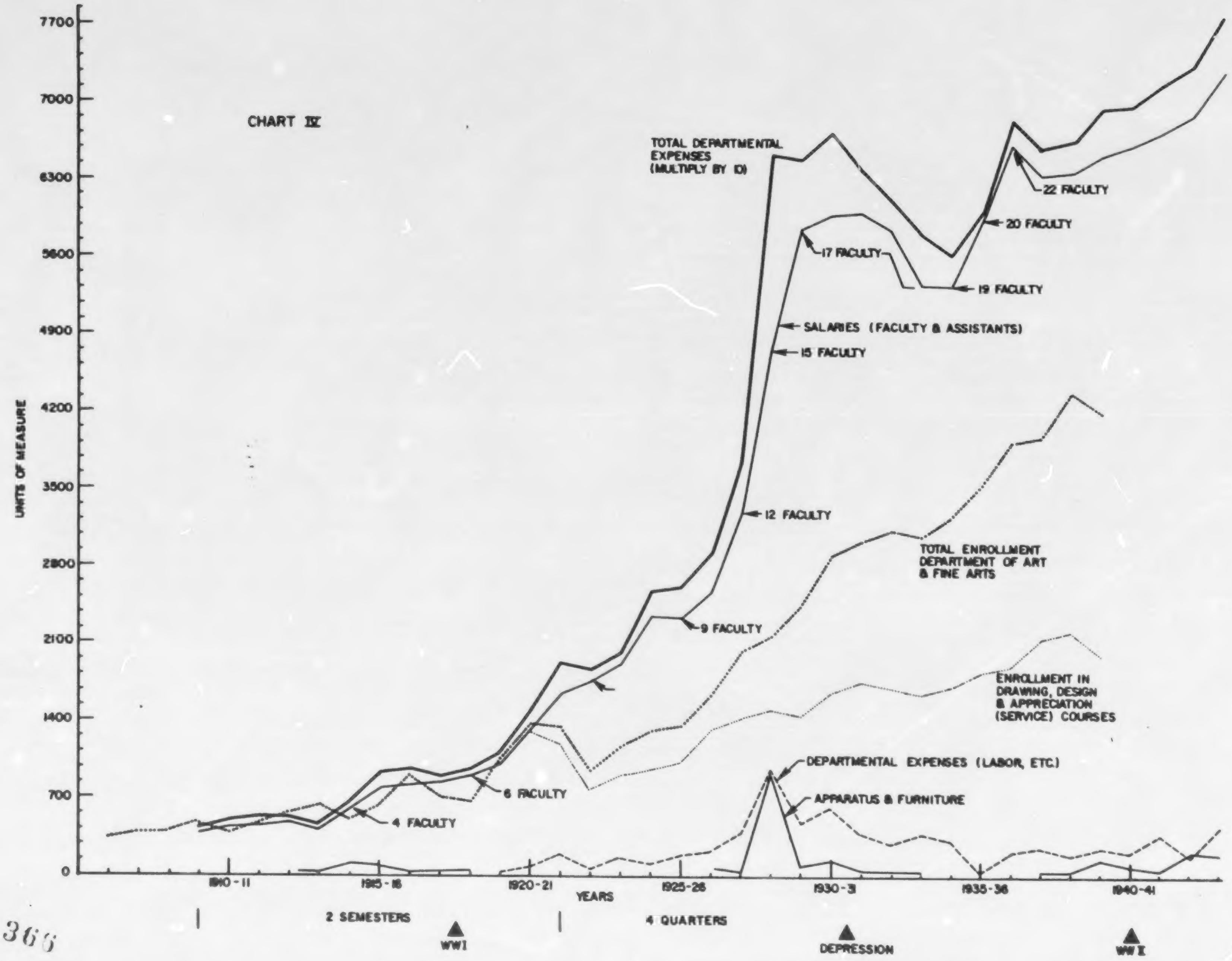
About this individualized way of teaching Hopkins would say, "The method of instruction in the Fine Arts affords perhaps the finest demonstration of recognized instructional procedure...This method illustrates in concrete practice the keynote of the 1930 Ohio State University Educational Conference - 'Reaching the Individual'."[92] Specifically about work for the advanced degrees, Hopkins would later indicate that advanced research in art history would be required of students even though those being hired by institutions of higher education at the time were primarily experts in the technical fields (ceramics, painting, etc.).[93] Six Ohio State graduated, of whom five had advanced degrees, were placed in universities and colleges in 1931. They were all required to have done research in art history at the advanced level. Ohio State thus pioneered a movement for artists in higher education to have not only an advanced degree, but also for their work to be viewed in terms of research. Eventually, this movement would give rise to a stand on the matter by the College Art Association; an organization which wanted to see the Master of Fine Arts, rather than the Doctor of Philosophy degree, be a terminal one for the artist. But that was not to happen for at least twenty years. In the meantime, even the depression did not deter for long the desire of undergraduates to attain the Bachelor of Fine Arts, offered first in 1930-31, or for graduates to take advanced degrees.

The significance of the technical problem type of course must be understood in part as a function of an increasingly important American attitude at the time; experimentalism.

There are two principal facets to that phenomenon; science, and the philosophy of Pragmatism. Between 1901 and 1929 science had increased life expectancy in America by about twenty percent.[94] But it was probably the Scopes "Monkey Trial" around 1925 which signaled that science no longer was to be hampered by certain religious beliefs, and it began to take on increased prominence; even in daily life, certainly in industry. For example, at the 1930 Ohio State Educational Conference art section, Frank Sohn, Art Director of the Vitrolite Company of Chicago, discussed "Problems in Modern Art Education."[95] In decrying the inferior state of American manufactury he said, "Only in the sciences have our schools made marked advances. Here the basic consideration of cause and effect has brought about the remarkable succession of mechanical developments that has completely transformed the method of living from what it was a century ago." His point centered on design. He said, "Design...is as much a science as it is an art....The designer is confronted with a definite problem of cause and effect." He went on to discuss how the designer is like a scientist and that, "Our schools and designers often overlook the fact that industrial-art products must be sold in order to be used. No longer can an art period be sustained by wealthy patrons as during the Renaissance. In this age, the public is the patron." In 1930, this was truly a prophetic claim.

Not only was science on the rise in the early part of the twentieth century in America, so was education. As we noted earlier, the fact that a College of Education could be formed at Ohio State in 1907 signaled that education in America was becoming a very important institution. Its philosophical stance was formed very quickly, in large part by the simple, pragmatic need to find out enough just to "get the job done." In 1919, this need was expressed

CHART IV


UNITS OF MEASURE
7700
7000
6300
5600
4900
4200
3500
2800
2100
1400
700
0
1910 - 11
1915 - 16
1920 - 21
1925 - 26
1930 - 31
1935 - 36
1940 - 41
YEARS
2 SEMESTERS
4 QUARTERS
WW I
DEPRESSION
WW II
TOTAL DEPARTMENTAL EXPENSES (MULTIPLY BY 10)
SALARIES (FACULTY & ASSISTANTS)
4 FACULTY
6 FACULTY
9 FACULTY
12 FACULTY
15 FACULTY
17 FACULTY
19 FACULTY
20 FACULTY
22 FACULTY
TOTAL ENROLLMENT DEPARTMENT OF ART & FINE ARTS
ENROLLMENT IN DRAWING, DESIGN & APPRECIATION (SERVICE) COURSES
DEPARTMENTAL EXPENSES (LABOR, ETC.)
APPARATUS & FURNITURE

in the formation of the Progressive Education Association which promised "the fullest development of the individual."[96] This was to be accomplished partly by measuring each individual with various tests of mental and other ability. Thus, science was to aid in assessing each individual's capabilities. Knowing what an individual was capable of would allow him to be advised into what best suited him, so that he might be able to "get the job done" best. The philosophical bases for this union of science and individualism was, of course, developed most prominently by John Dewey. Dewey's influence was felt in public school art, suggesting that each individual ought to evoke his own particular "self." But this ought to be accomplished as an expression of his intelligence at solving problems. Thus, "Experience is a matter of the interaction of organism with its environment...so it is the office of art in the individual person, to compose differences, to do away with isolations and conflicts among the elements of our being, to utilize oppositions among them to build a richer personality," wrote Dewey.[97] For Dewey, the "method" of science was not only the way to "get the job done," it was the route to being an individual. The need to know for individual purpose, which had its roots in American character, coupled with the investigative spirit called "science," steeped in a public education system whose philosophy wedded purpose and spirit, could not but create a milieu rich for planting the technical problems courses and for their rapid growth. They flourished more than any studio courses, as the chart shows. Obviously, it can be a very expensive way to educate people.

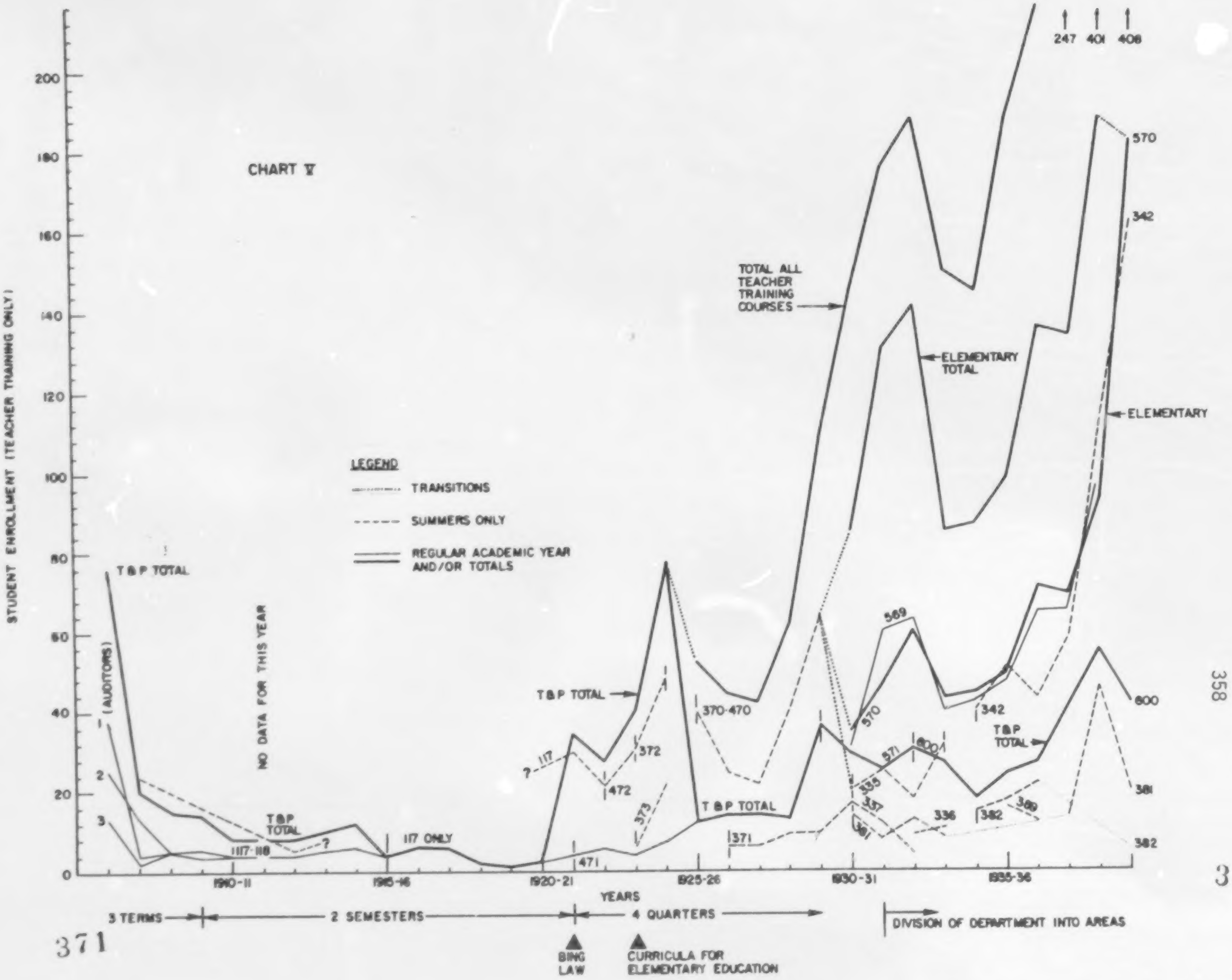
Chart IV (Fig. 27) shows relations between departmental expenses, and enrollment in department courses. Generally speaking, as enrollment rose so did expenditures. Naturally, the largest expense is for faculty salaries. The faculty salary curve may be seen just below the curve for total department expenses. Where the two curves get farther apart, there is where other expenses are apparent (e.g., purchase of supplies and furniture). In 1914 when Kelley arrived, those other expenses rose. As we know, he purchased many slides and paid for at least three major exhibits. In 1928, Hopkins instituted a series of courses in ceramics at the request of the ceramics industry, he said. The cost of outfitting that new curricular offering was very great compared to any other expenses between 1906 and 1940. It happened at a time, however, when the American economic scene was very rosy and only those who were thought to be prophets of doom raised their voices in warning. Student enrollment in fine arts courses had begun to climb nicely from 1922, and the faculty was increased from eight in 1922, to fifteen in 1928. In 1927, three were added from Landscape Architecture. Individualized instruction leapt at least two hundred percent between 1926 and 1928. Hopkins' expectations for continued growth probably were great. He may even have begun to hope that his primary objective, a college of fine arts, was within sight.

It was not to be. In October, 1929, Wall Street fell apart. This situation of optimism-denied, explains the obvious node on the departmental expenses curve. Between 1929 and 1933 the faculty, which then numbered seventeen, took rather severe salary cuts. Surprisingly, though, the faculty increased by two in 1934. But, by then, F. D. Roosevelt had been elected and the New Deal recovery was near at hand. Also surprising, perhaps, is the fact that as the departmental expenses declined between 1930 and 1934, student enrollment in art courses continued to increase. This was at a time when total university enrollment had declined, but only slightly. As President Rightmire said of the University picture in 1931, "the burden of instruction carried by the diminished staff was practically the same as the year before."[98]

But this picture raises a question. What happened to enrollment in service courses, as opposed to courses for majors? Between 1930 and 1934, the curve for total departmental enrollment approximates that for courses in design, drawing and appreciation, with only an apparently slight reduction in the latter for 1933 over 1931. However, that slight reduction makes it apparent that there is a distinct gap between the two; one which widened from 1922 on. What appears to have been the case is that as enrollment in services courses rose at only a slow rate, total enrollment in the department rose at a much more rapid rate. The difference between the two ought to be the number of art majors. If this is true, then a further question is raised.

Given that service courses are the principal basis for departmental fiscal allocations, was the department penalized when enrollment in service courses showed less growth than those courses for art majors? It is difficult to tell without a very careful statistical analysis. However, if one takes three different years (1924, 1934 and 1938) at which to measure the relationship, by inspection, between fiscal allocation and total enrollment, and between total enrollment and enrollment in service courses across fourteen years, we find that fiscal allocation is cut proportionally by about threefold, (from 3 to 1 to, 2 to 1 to, 1 to 1). This conclusion, based on simple inspection of the curves, certainly does not square with Professor Hopkins' constant claims that his department had fared particularly well in the College of Education. If the proportional reduction in fiscal allocation is a fact rather than mere appearance, then it could also be due to other possible

CHART V


STUDENT ENROLLMENT (TEACHER TRAINING ONLY)
200
180
160
140
120
100
80
60
40
20
0
1910-11
1915-16
1920-21
1925-26
1930-31
1935-36
YEARS
247
401
408
LEGEND
TRANSITIONS
SUMMERS ONLY
REGULAR ACADEMIC YEAR AND/OR TOTALS
TOTAL ALL TEACHER TRAINING COURSES
ELEMENTARY TOTAL
ELEMENTARY
T & P TOTAL
(AUDITORS)
1
2
3
NO DATA FOR THIS YEAR
117-118
T&P TOTAL
?
117 ONLY
?
117
471
472
372
373
370-470
T & P TOTAL
371
569
570
571
600
335
337
381
336
342
382
389
T&P TOTAL
570
342
600
381
382
3 TERMS
2 SEMESTERS
4 QUARTERS
DIVISION OF DEPARTMENT INTO AREAS
BING LAW
CURRICULA FOR ELEMENTARY EDUCATION

causes. It is the case that fiscal allocations to the department were very great between 1927 and 1932, and it would appear Hopkins believed that George Arps, Dean of the College of Education, had been generous to him, for this is what he said. However, some of the old faculty recall otherwise. They felt to some extent "used."

If Arps had in fact been generous, especially between 1922 and 1931, it may have been due to Hopkins' commitment to teacher education. Chart III shows the teacher training curve in relation to curves for all other areas of specialization. It is a good deal more erratic than, say, the one for art history. Although, on average it shows growth. There are four peaks evident, however (in 1906, 1924, 1932 and 1937) which would be well to examine. Since our principal concern is with art education in the normal and usual sense of the term, a rather closer look at it than the cursory glance given the growth curves of fine arts in other areas is warranted.

A glance at Chart V (Fig. 28) shows limited art teacher preparation between about 1908 and 1922 after which a good deal of activity in art teacher preparation appears to take place. In this respect, the chart is somewhat misleading and needs to be explained. When the College of Education was formed in 1907, its mission was not to prepare teachers for elementary schools. It was to prepare teachers of high school subject, high school principals, principals of elementary schools, supervisors of special subjects (e.g., art), supervisors of school districts and instructors for normal schools. That mission was not to change until 1921 when the College was permitted by the University to prepare elementary school teachers also. Therefore, whatever activity was to go on in the art department until about 1921 would be mainly for administrators and high school teachers.

Obviously, these two populations require more or less specialized curricula. Few art teachers would need to be prepared due to a limited number of high schools at the time. Relatively few art supervisors would need to be prepared because of the attitudes of school district supervisors toward art as "aimless," a fact discovered by Kelley's committee in 1921. No school district supervisors would major in art, naturally. Yet, everyone connected with schools valued art as an important part of culture and would want to do a little work in it. Thus, the disparity between high enrollment in art department courses and low enrollment in art teacher preparation is explained. We shall see shortly how events of 1921 would change this picture. But first we must look more carefully at teacher preparation between 1906 and 1922.

In 1906, students interested in pursuing the course in art would register for their first two years in the College of Arts & Philosophy after which they would transfer to the College of Education for their final two years, during which time professional education courses would be taken. Among these, for the art student, was the "methods" course in art called Theory and Practice of Art Teaching. It was taken in the senior year and comprised the study of psychology related to art, pedagogical methods, lesson planning and some art theory. This was accompanied by some practice teaching in art. It is the single course sequence which would differentiate the high school art teacher or art supervisor who took it, from others in education who did not take it. Therefore, it is the one course which indicates the number of art specialists prepared in those early days. What needs to be explained on the chart is the U-shaped curve between 1906 and 1924. In turn, that explanation requires some understanding of certification.

Prior to 1914, certification of teachers in Ohio was done by a total of one hundred seventy agencies, granting fifty-eight kinds of certificates. Beside its cumbersome nature, certification was criticized on the grounds that it lacked any practical test of fitness or ability to teach.[99] In 1913, a commission appointed by Governor Cox was to survey Ohio Schools and to make recommendations. On the basis of the commission's recommendations, legislation was enacted in 1914 such that when professional study including practice teaching amounted to one year's work in the four taken for a degree, the result would be certification without examination.[100] Since practice teaching would be a very critical part of this kind of certification, and practice teaching would be done under its aegis, in effect the College of Education gained a monopoly on the preparation of teachers; a fact which caused liberal arts colleges some concern, for they believed certification ought to be based on examination of fitness. They, too, wanted to be able to prepare teachers. With these points in mind, the curve between 1906 and 1922 will be discussed.

Total enrollment in Art 1:2:3, the Theory and Practice of Art Teaching (T & P) in 1906, is a function of the number of students (persons) in that three-course sequence. Thirty-six began it in 1906 but, by the end of the academic year in 1907, only thirteen were left. Very likely, most of the thirty-six people already were certified teachers who simply wanted to take the theory part of the methods course. This possibility is enhanced by the fact that Miss Bracken indicated the enrollment to be composed of "auditors."[101] In 1907-08, the same situation likely occurred, but with greatly reduced numbers. In 1908-09, there were only five in each of the three courses of the sequence and, likely, they were the same five. In 1909, with the University's switch from three terms to two semesters, the T&P sequence was renumbered and became Art 117:118. Art 118 probably was the practice component. Again, total enrollment is misleading. Only half the number (four or five) would be certified. With the new certification law of 1914, Art 117 became the T&P course and practice teaching was done under a Principles and Practice of Education number. However, supervision was done by one member of the Art faculty, Miss Robinson. From 1914 until October, 1932, when the University's "Teacher Training Building" (now Ramseyer Hall) was completed and opened for pupils, Miss Robinson went to schools of the Columbus area for supervision. In 1932, there were twenty-seven students to be supervised in as many schools. However, between 1908 and 1922, each regular academic year saw only between one and five art teachers or art supervisors prepared at Ohio State. This was the point Kelley had made in arguing for the relocation of his department; from Education to liberal arts.

Summer was a time when many high school teachers and administrators returned to the University for study. When summer school began in 1905, its chief aim was the preparation of manual training teachers. The T&P course was taught then as part of that program. In 1907, it had an enrollment of twenty-three; in 1911, an enrollment of eleven; and in 1912, five enrolled.[102] From then until 1921, summer work appears to have been sporadic, due to decreasing enrollment in art courses. According to OSU Catalogues, art was offered in 1915 when Miss Weyl, an art teacher, taught T&P. In 1919 Professor Kelley taught appreciation, drawing and watercolor. In 1921, Miss Minna Volk, Head, Department of Art, South High School, Columbus, taught T&P and costume design, and Kelley taught an art history survey and drawing for teachers. But by 1923 the picture had changed again. This was due to a decision in regard to elementary education.

In 1921, the "Bing Law" required school attendance in Ohio between the ages of six and eighteen.[103] This legislation increased the need for schools, therefore, for teachers. It also suggested more rigorous education of teachers for elementary schools. Prior to that time, elementary school teachers did not attend college. Some who taught in rural schools had no more than an elementary education themselves. Recognizing the teacher shortage, the sorry state of teachers for elementary schools, and the fact that by the early 1920s more people were high school graduates (a prerequisite to enter on a teacher preparation course at the University), a curriculum for elementary school teachers was established by the College of Education in 1923. It would prepare elementary school teachers, principals and supervisors.[104] Earlier, elementary school teachers were not encouraged to attend summer school unless they were working toward a Bachelors degree.[105] In 1923, they would be welcomed. It appears that before curricula in elementary education were instituted in 1923, the fine arts faculty may have had some good reason to believe it was the elementary teacher population which would be the one to justify art teacher preparation as an area of specialization, rather than the preparation of high school art teachers and art supervisors.

Art Problems for Elementary Teachers (470) was an offering first advertised in the OSU Catalogue for the year 1922-23. Though it was advertized that year and the next year, it was first taught in the Autumn quarter of 1925. The 400 level designation indicated a course offered during the regular academic year rather than in the summer. This means that in 1921, at least one year prior to the 1922-23 academic year when the course was included in the catalogue, it had been conceived, written up and presented as an offering for the regular year. Before a course is brought into the regular curriculum, there has to be some reason to believe there will be students to elect it. As it happens, the summer of 1921 was a time of excellent enrollment for the Art Department. It was so heartening that in June, 1921, Dean Arps wrote to President Thompson, "I do not want to burden you with statistics, but the student election for the summer is so gratifying that I am certain you would be interested in receiving the enrollment figures up to Friday morning."[106] Fifty-six students had signed up for art courses and of these, thirty were to be in the T&P course. Kelley even had to turn students away when the number reached thirty, which was the maximum number he could accommodate in it.[107] That summer, the course was numbered Art 117, the number for the regular academic year. It was taught by Miss Volk of South High School. The Announcement for that summer's course offerings indicated that the Theory & Practice of Teaching Art, "will deal principally with the type of work which is given regularly in the public schools in drawing, watercolor, and design, and will emphasize the vitality of the subject and its correlation with the work in other departments."[108] This course description is quite different than the one for the regular academic year. It was offered for a special population. It was offered for teachers who were compelled to give courses in drawing, design, etc., but who were unprepared to do so.[109] Therefore, it seems highly likely that many who elected the course were elementary teachers, especially given that the course promised to correlate art with other subject matters. This likelihood is enhanced even more by contrast with the low summer populations in the T&P course offered the few previous summers.

If is true that Kelley discovered the course to be populated by elementary school teachers, then he had good reason to believe that an offering during the regular year was warranted for that population. His work with the Educational Conference, his growing involvement with art teacher education, the new Bing Law, all may have added impetus to this new course offering (although it would be given under Hopkins' administration). It would appear, then, that in the summer of 1921, the precursor of what were to be many offerings for elementary teachers was effected. As the chart shows, courses for elementary teachers constituted the bulk of work in the teacher training specialization from at least 1929 on. Much later, a course for elementary school teachers would be to the Division of Art Education (formed in 1968) what the courses in art appreciation were to the Departments of Art and Fine Arts between 1916 and 1932.

The following summer of 1922, after the University was on the four quarter system, T&P during the regular year was numbered 471, and in the summer, 472. It was offered again by Miss Volk. Its enrollment dropped a bit, to twenty-one. Then it was renumbered as 372 and 373, probably as a distinct reflection of T&P for high school and elementary, respectively, in the summer of 1923. It was taught by Miss Weiffenbach. The enrollment in 372 was thirty; in 373 it was six students. Miss Weiffenbach proved so popular, as we know, Hopkins asked that she be rehired for the summer of 1924. Again, in the summer of 1924, 372 had a large population; this time, forty-eight, and twenty-two students enrolled in 373. The next summer, 1925, Miss Weiffenbach again taught the course. But this time it was numbered as 370, and rather than be called T&P, it was called Art Problems for Elementary Teachers. It had an enrollment of forty. Here is a typical class of such a population (Fig. 29). The date of this photo is 1950, but the same type of course was offered earlier and was carried on even into the 1970s. The fine art teacher area of specialization finally had found its population.

For the next two summers, 1926 and 1927, the course was taught by Miss DeBra, a regular faculty member and watercolorist. Following her was Mr. Payant who taught summer courses for teachers from 1928 to 1936 when he left. Mr. Payant had been brought to Ohio State by Hopkins specifically to take over summer work. Apparently, he managed so well that he was immediately included as a regular faculty member. We shall return to Mr. Payant shortly for, he is a significant figure.

What is important to conclude here, is that from 1921 on, the summers were given to experimental courses designed to search for adequate offerings for two populations; high school and elementary school teachers. As the proper conjunction of population and subject matter was discovered, courses were institutionalized in the regular academic year. Most of them were titled with the name, "Art Problems" for Elementary Teachers (e.g., 370 and 335). But other, more specific subject matters were tried out; Advanced Design for Teachers (382), Puppetry in Art Education (389), Teaching Methods (342). Eventually, what was settled upon as the regular course was Fine Arts 570, The Teaching of Art in the Elementary Schools. It was for teachers, supervisors and principals of elementary schools; for those who are forced to teach art without adequate preparation. In academic year 1939-40, it had an enrollment of one hundred eighty-three. In the same academic year, the T&P course 600, the methods course for high school art teachers, had an enrollment of forty-one. Here, students in art for elementary education major's classes are shown "having an experience" in clay (Fig. 30) and in glued wood (Fig. 31).

So far, this detailed examination of statistics has dealt with the search for a population large enough to justify teacher education as an area of specialization in the Fine Arts Department. But we do not know yet how it came to be carried on; how it came to be a goal; who provoked the search. Alice Robinson did not teach during the summer until the late 1930s. Yet, she was named by Hopkins to head up the area. Robinson was by no means unaware of developments related to schools. After all, she visited them almost daily in her supervisory capacity. We must also recall that in 1923 she had published an article, "The Passing of The City Supervisor of Art." In it she stated her belief that urban areas at the time had teachers good enough to make their own curricula in art, thereby precluding the necessity of a city supervisor to oversee the job of art teaching. But the rural areas were another matter. "What the state needs now is not city supervisors," she said, "but state or regional supervisors....This state board or state director should come in personal contact with every school in the state."[110] His job would be to formulate curriculum guides; choose and distribute films and other visual aides; formulate a library for which a bibliography would be distributed; and, generally, give advice. However, he should not teach for, "Good teaching is too delicate a fibre to stretch the great distance from a supervisor's office to a seventh-grade pupil." Clearly, the introduction of art to elementary teachers would be done at the University and this would be enhanced to the degree it could be by a state supervisor. "If each building had a teacher who had enough...education...to grasp the possibilities for art expression in the school life, what would it not mean in the development of the child?", said Miss Robinson. Here, then, as early as 1923 we seem to find the goal which governed a large portion of Ohio State's work in teacher education until very recently; preparation of teachers for elementary schools. How influential Miss Robinson was herself in striving toward this goal is questionable. But we do know that she stated a need which subsequently was actively striven toward at Ohio State for a great many years. Discovery of the population by having actively searched for it probably should be credited to Payant, however.

The population was there; the goal was set. Accompanying these was a philosophy of art education. It shifted considerably from what it had been in 1906. Bracken and Laver brought their version of Dow's philosophy. Kelley brought his own version of Denman Ross's. By the time Hopkins arrived, the concept of free expression was beginning to reach its maturity. Dewey's philosophy provided a sound rationale, at the time, for individualism discovered through coping with problems. Dewey himself, as well as colleagues of his like George Counts, William H. Kilpatrick and Boyd Bode (at Ohio State), put that philosophy into action in schools. Kilpatrick's "project method" made purposive activity the heart of the curriculum.[111] In these pictures we see some of it going on. Children at Dalton school in 1925 (Fig. 32) are in small interest groups, rather than in proper rows as the practice was formerly. In 1929, at the University's "demonstration school" children again are in small groups working on projects (Fig. 33). Here, in a Columbus school circa 1930 (Fig. 34) are the finished results of their labors on a "project." Apparently, the children had determined they wanted to investigate cities of the medieval period.

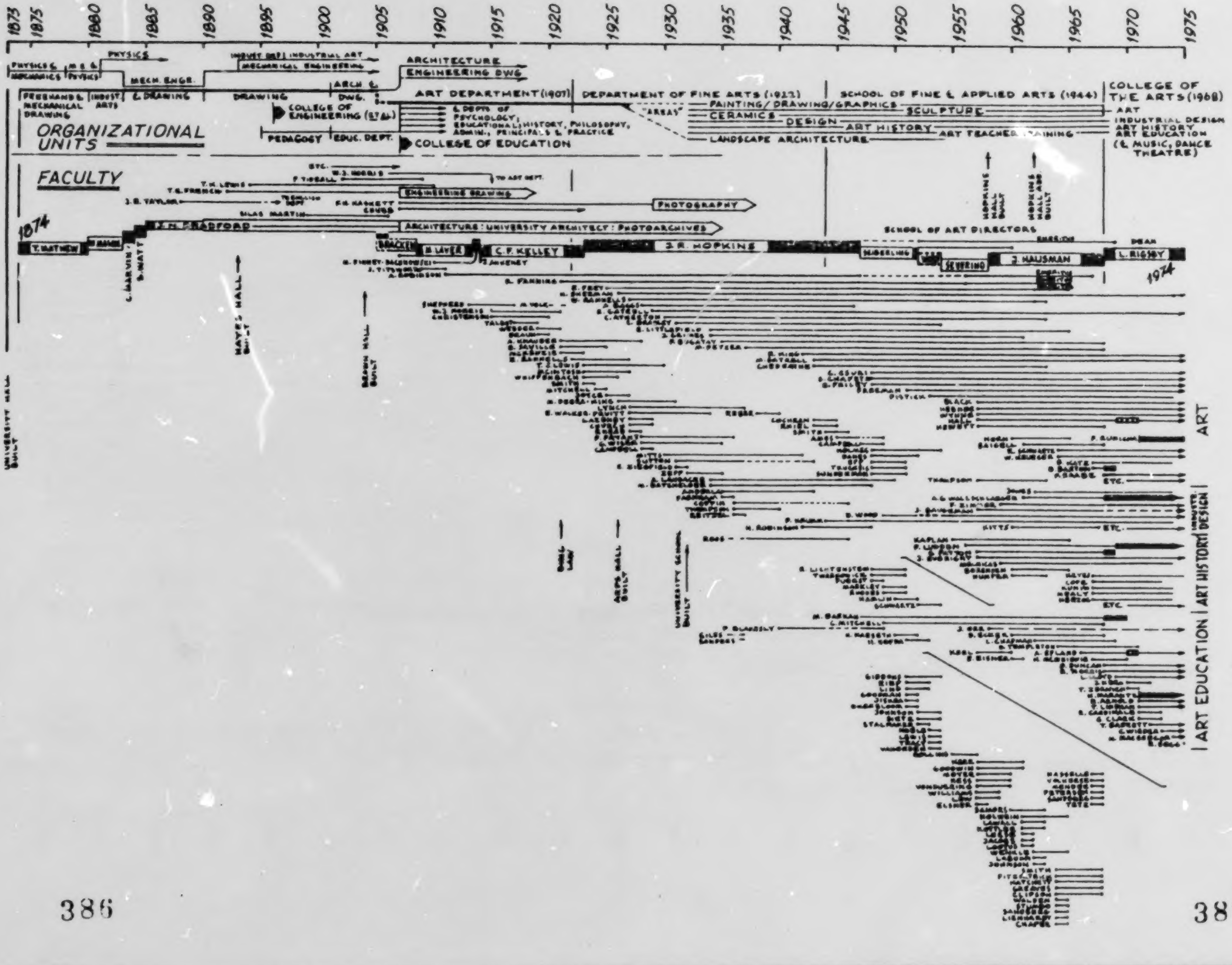
So, they built a model of one, after researching the subject. Accompanying pictures by the children, describe things and events connected with the subject. Clearly, art was an important part of the projects chosen for study in two and three dimensional ways. It was less for its own sake than for learning as many as possible of the matters which could be associated with a chosen project. It is also clear how, in elementary schools, the teacher who knew about art would best be able to integrate it into the other subjects for which she was responsible. Here was the "learn by doing" philosophy in practice on a problem and art was an integral part of the process. Integration of art with other subjects ala Dewey, was the philosophy to guide the teaching of art to the elementary education population at Ohio State for many, many years.

The previous, more or less detailed examination of some statistics allows us to arrive at certain conclusions. First, it is the case that the College of Education enjoyed dramatic increase in its enrollment between 1922 and 1939, compared with other colleges. But, aside from its enrollment, the college also grew in wealth, one might say, and it did so in part, at least, due to the fine arts courses in which students from many other colleges were taught. That is, the College of Education benefitted from the fine arts as one of its departments. Second, it may be argued that despite what the fine arts brought to the college, the return was not quite proportional. These two facts become important in interpreting the response to Kelley's desire to move from the College of Education between 1915 and 1922, and later, especially in the 1950s, to understand a possible motivation for aborting the fine arts faculty's attempt to move from the college. We have also seen that the fine arts served several different university populations in various kinds of courses, some of which were very much governed by particular philosophies of art which changed over time. The importance of this will become apparent later with the dramatic change in the department's approach to drawing. Here, primarily, we see groundwork laid for that later and more emotionally-laden event. There are two other conclusions at which we may arrive from looking at these statistical data. Specialization of areas in the fine arts was an accomplished fact by 1933 not only in Hopkins' having named area heads, but in the numbers of students enrolled in the several area courses. The areas found specific populations which they could service to justify their existence. This was accompanied by a new degree, the B.F.A. which acknowledged the fact of specialization in each of several areas of fine arts study.

We have also seen that with regard to the teacher preparation area of fine arts, the low student enrollment finally was coped with in the mid-1930s by an experimental attitude toward course formulation, and that eventually it found a population to justify itself; the elementary education major. This fact is important in two ways. First, historically it tied art education more closely to the College of Education than it did the other areas of specialization. Second, it would appear to have allowed the preparation of high school art teachers to be relatively undistinguished from preparation of those who would teach in higher education as "instructors."

As indicated earlier, in this study the contention will be that specialization of areas - seeking specialized populations to justify the several areas - is one of three factors which laid the groundwork for a later breakup of the "family" feeling experienced by the fine arts faculty between about 1925 and 1940. It will also be claimed that two other factors were contributory to this breakup; the retardation of professionalization in the fine arts area of teacher preparation at Ohio State, and the eventual confrontation between two opposing philosophies of art. Before these latter two phenomena are elucidated, however, it would be well to go beyond the cursory, relatively unsophisticated look we have had at statistics, to see something of the lives of the faculty during the period after Hopkins arrived on the scene, beginning around 1929. The attempt here will be only to add color to the form provided by the statistical analysis. Some attempt will be made to touch upon each of the several fine arts areas and faculty which comprised them, exclusive of landscape architecture which will not be treated of. It remained in the fine arts as an area for only nine years, and although it was vital to growth of the department, it is to one side of our purpose here. The changes which took place in art at Ohio State are perhaps best visualized at a glance in this chart (Fig 35), showing its evolution from inception to about 1975. Changes in departmental names, department heads, and the tenure of faculty are indicated, as well as a few key events, and dates that certain buildings were raised.

What impresses one trying to look back on Columbus of the twenties in some effort to relive it as those people may have, is the light-heartedness, perhaps even a certain frivolity that seemed to be then. The Columbus community was so small that everyone knew everyone else - at least, as far as the art community is concerned this would appear to be true. Living in a small community most likely accentuates the dependence of people upon one another. Whatever there may be of deepseated rivalry, jealousy, and perhaps even of hatred among people may have to be treated


1873
1875
1880
1885
1890
1895
1900
1905
1910
1915
1920
1925
1930
1935
1940
1945
1950
1955
1960
1965
1970
1975
PHYSICS & MECHANICS
M & & PHYSICS
PHYSICS
MECH. ENGR.
INDUST. DEPT. INDUSTRIAL ART
MECHANICAL ENGINEERING
ARCHITECTURE
ENGINEERING DWG
FREEHAND & MECHANICAL DRAWING
INDUST. ARTS
& DRAWING
DRAWING
ARCH. & DWG.
ART DEPARTMENT (1907)
DEPARTMENT OF FINE ARTS (1922)
SCHOOL OF FINE & APPLIED ARTS (1944)
COLLEGE OF THE ARTS (1968)
COLLEGE OF ENGINEERING (ETAL)
& DEPTS OF PSYCHOLOGY; EDUCATIONAL HISTORY, PHILOSOPHY, ADMIN., PRINCIPALS & PRACTICE
"AREAS"
PAINTING/DRAWING/GRAPHICS
CERAMICS
SCULPTURE
DESIGN
ART HISTORY
ART TEACHER TRAINING
LANDSCAPE ARCHITECTURE
ART
INDUSTRIAL DESIGN
ART HISTORY
ART EDUCATION
(& MUSIC, DANCE THEATRE)
ORGANIZATIONAL UNITS
PEDAGOGY
EDUC. DEPT.
COLLEGE OF EDUCATION
FACULTY
ETC.
W.J. MORRIS
F. TIDBALL
TO ART DEPT.
T.K. LEWIS
T.E. FRENCH
ENGINEERING DRAWING
J.B. TAYLOR
TECHNICAL DEPT
F.H. HASKETT
COMBS
PHOTOGRAPHY
SILAS MARTIN
1874
J.N. BRADFORD
ARCHITECTURE : UNIVERSITY ARCHITECT : PHOTOARCHIVES
T. MATHEW
C. MARVIN
B. WATT
BRACKEN
H. LAYER
C.F. KELLEY
J. MCKENEY
J.R. HOPKINS
SCHOOL OF ART DIRECTORS
SIDERLING
SEVERINO
J. HAUSMAN
DEAN
L. RIGSBY
1974
A. ROBINSON
B. FANNING
HOPKINS HALL BUILT
HOPKINS HALL ADD. BUILT
UNIVERSITY HALL BUILT
HAYES HALL BUILT
BROWN HALL BUILT
UNIVERSITY SCHOOL BUILT
ART
INDUSTR. DESIGN
ART HISTORY
ART EDUCATION
KAPLAN
THOMPSON
KITTS
ETC.

in a very light vein for fear of being ostracized if these powerful feelings are allowed to show. It may be that if in the twenties there was a sense of lightness felt by the art community, an old-world degree of politeness and levity covered what lay beneath. One prefers to see the Apollonian rather than the Dionysian. In this picture (Fig. 36) of Professor Bradford (right), playing the comic[112] for Professor Hopkins in front of Professor Turnbull's caricature in oils, one wants to see jocularity designed to bond together people who otherwise might have had any number of reasons to shun one another. One prefers to see the picture symbolic of a relationship found within the framework of something larger than each recognized himself to be; in this case, art. The hope is not entirely idle, for we must realize that although pragmatism was a social reality and an increasingly pervasive philosophical force, idealism had not yet been stamped out completely. After all, one main point of Dewey's philosophic work was to resolve the dichotomy between idealistic and realistic ways of seeing the world, and his philosophy was only beginning to be popularized in those "halcyon" days in which this photo was taken. The point is, that in trying to "read" the past we must be cautious when it comes to apparent emotional tones.

Whatever the emotional tone of the times may have been, the small, tightly-knit art community was highly publicized. Annual Columbus Art League exhibitions were given excellent coverage by local newspapers. For their 19th Annual Exhibition held in May, 1929, Dudley Fisher, Jr., cartoonist for the Columbus Dispatch had a full-page cartoon published. Fisher was chairman of the League's exhibition that year, and on his committee were Alice Schille, Minna Volk, James Hopkins and Erwin Frey. The cartoon (Fig. 37) shows the exhibition "with the aid of X-ray" in the old mansion used by the Columbus Gallery before its current building was erected. Some names in it should be familiar; Yeteve Smith, Alice Schille, Ted Lewis, Ralph Fanning, "Bud" Wiser, Hoyte Sherman, Dudley Fisher, Jr. among others, had work shown. Even a little figure in uniform, Edward Orton, Jr., may be seen. There were also names less familiar to us thus far; Carl Springer, Robert Chadeayne, Francis Johnson, Byron Wenger. Fisher hints at the state of art in Columbus at the time. One little figure, driving with another in an auto says, "Yonder what's going on?" and gets the reply, "Probably one of them speakeasies." A faculty member of the Columbus Art School just next door to the Gallery is observed sneaking over to take a look, and a couple of its art students lounge near the entrance in their berets, floppy bow ties and beards but, as the cartoonist observes, "They'll outgrow it." There was also pre- and post-exhibition coverage.

Hopkins' name was conspicuously absent from the show that year, Karl Bolander, Director of the Columbus Art School, explained this fact in his weekly column,"Palette & Brush,"

> "No doubt Professor Hopkins kept aloof from entering into the competition for prizes this year, because of his many students who entered some of their recent canvases made under his supervision. This again proves to us the fairness of a great teacher, who is not solely interested in having the public see his work, but more so in seeing the young coming artists of the generation given encouragement, because of the fair chance in competition."[113]

Bolander discussed several works including those of the year's prizewinners, Yeteve Smith, Robert Chadeayne and Guy Brown,"Bud," Wiser. About Mr. Wiser's painting, he quoted Mr. Hopkins who said it was, "an excellent example of realism." Wiser's painting of OSU faculty bridge players (Fig. 38) was first shown in this exhibition; a painting which has for many years hung in the Faculty Club on campus. Wiser was a "light on-the horizon," a "comer." As we know, he was to be named head of the commercial art area in 1933.

Pre-exhibition publicity ran another full page spread with photos of several artists representing both the old and new guard (Fig. 39). Carl Springer, a crony of Silas Martin's, was convinced that Columbus residents ought not to go other places to buy their art but, "Sometimes I think Columbus people prefer to buy their paintings elsewhere. I don't know why they should."[114] Not all artists in Columbus at the time wanted their community to retain the status quo. Mary Elizabeth Cook was of only a slightly later vintage than Springer and Martin. In 1908 she had written an article published in The Honey Jar, a Columbus publication which may be recalled in connection with Silas Martin, Maurice Sprague, and W. J. Norris. At that time, she was closely tied to the arts and crafts trend, part of the larger manual training movement which was to promote American Industry. Just after the first world war she modeled likenesses of war-wounded from which surgeons would reconstruct faces by means of plastic surgery.[115] But this modeling activity later gave way to sculpture. In the article she is styled as a sculptress whose work was represented in many museums. Her shift from crafts to fine art represents the growing trend away from Springer's parochialism. Fine artists didn't simply accept commissions and sell locally in the 1920s. They entered national competitions; they were part of traveling shows; they sought larger visibility. The Columbus community felt this struggle for greater exposure not only in large but also in small ways. Robert Chadeayne was another artist discussed in that article. An instructor at the Columbus Art School, he was shown in front of his easel, painting. Fourteen years later in 1943, he would be part of Ohio State's fine arts faculty. Here is one of his later paintings (Fig. 40). He would be a third artist to move from the Columbus Art School to Ohio State. The fact that he won a prize in 1929, along with Wiser and Smith, showed him to be a "comer," also. The struggle in Columbus's art community included "moving up." Yeteve Smith likewise is shown in the article. This was two years after she had completed her portrait of Mather for Edward Orton, Jr.'s collection. Beside publicizing old and new guard artists of Columbus-town, there were two of OSU's "gown" variety; Hopkins and Frey.

Frey was just beginning to earn his reputation at the time. He had completed the OSU Lamme Medal commission two years earlier, in 1927, not long after he joined the faculty in March of 1925. Then, in 1929, just a month or so before publicity came out on the Art League's exhibition, Frey received a commission to do the now most celebrated object on campus; the statue of William Oxley Thompson. No one who has walked the "oval" toward the library on campus could fail to see the foremost tribute given any Ohio State University president. In July of 1928, Professors Hopkins and French were appointed a committee to secure a sculptor for the memorial statue.[116] In January of 1929, Frey was awarded the contract and a month later he signed it. The authorized price was $13,000 for which Frey agreed to design, execute and erect the statue on a base for which the University would supply the concrete.[117] The newspaper article simply said, "Frey was found at work on a clay model of Dr. W. O. Thompson, President emeritus of the University, which, when complete, will be a life size figure that will stand in front of the University library." This coverage is probably the first of what must be the most documented of the University's monuments, bar none. The

Ohio State Monthly of June, 1930, offered a two page, illustrated article on its construction. Dedication of the heroic figure memorialized with funds from the OSU Classes of 1923, '25, '26 and 1928 was on Alumni Day, June 1, 1930. Every phase of its construction was photographed, of which the following four pictures are representative (Figs.41a-d).

Erwin F. Frey, the man who replaced Saville as sculptor in residence at Ohio State, was born at Lima, Ohio, in 1892. After Lima College, he studied at the Cincinnati Art Academy, the Art Students League and Beaux Arts School of Design in New York, and in Paris at Julien Academy with Henri Bouchard and Paul Landowski. After returning to America he worked in potteries, and as a medalist at the United States Mint in Philadelphia. Then, in 1915, he was chosen as one of the sculptors to create statuary for the Panama Pacific Exhibition in San Francisco. In 1923, he did a dancing figure which took a prize at the Paris Salon. Another was won at the annual American exhibition of the Chicago Art Institute in 1924. By that time he had been on the faculty of the Columbus Art School for a year. After Frey moved to Ohio State and the Thompson commission was completed, there were to be many others among which, as we know, was the ethnology group for the Ohio Historical Society. He did the OSU Frank B. Willis memorial tablet in 1930 (Fig. 42). Shortly after, he did the Custer memorial figure (Fig. 43)at New Rumley, Ohio. In 1940, he was designated as one of the four sculptors to execute two, eight foot figures for Philadelphia's Fairmont Park. One was called "The Statesman" and the other "The Revolutionary Soldier." By 1950 he had completed a group in stone called "Christ with Two Figures" for which this (Fig.44) is a rendition in clay and this (Fig.45) the finished piece in stone with Frey touching it up. The highly stylized stone piece is part of the Columbus Gallery's collection. Between the Custer and the Christ figures, which differ greatly in conception, was work such as this (Fig. 46). Here, Frey is shown in the studio with several of his pieces including some renditions of the Christ grouping (Fig. 47). By 1933, then, Frey was well on his way to having a national reputation.

It was natural to name him head of the sculpture area at that time. Just as Frey had gone to study in Paris with the famous Bouchard and Landowski, now students would come to Ohio State to study with the famous Frey. Here, (Fig. 48) in a room at the east end of Hayes Hall's first floor is one of his sculpture classes in 1929, attended by an assistant of Frey's. In 1939, sculpture was still being carried on in the same small room (Fig.49). The style of working had changed, however, for more modeling than carving in the clay was being practiced. His classes were very small, as we can see, until about 1939. In this picture (Fig. 50) sculpture is carried on in the north part of Hayes Hall's first floor, a much larger area, where the military used to keep weapons. The number of students doing sculpture had risen considerably, although classes still were kept rather small. In 1950 he won Ohio State's Sullivant Gold Medal, awarded once every five years. In 1958, when the new fine arts building was erected, a studio especially for Frey was constructed as part of the building. Frey was to use it only a short time, however. One year before he retired in 1962, to become an emeritus professor, he was still planning heroic pieces, this time for Mershon Auditorium. They were never realized in the final state due to lack of funds. In 1965, as a tribute to this man who was said to be so quiet, modest, warm and richly simple, an Erwin Frey Purchase Fund was established by his friends to buy "Isolt of the White Hands," a carved stone piece of extreme simplicity done by Frey. The six-foot, Georgian marble statue was to be for the University's collection.[118]

The 1929 newspaper article had shown two OSU artists; Hopkins and Frey, the two most celebrated of the fine arts faculty. Hopkins' reputation had long since been earned. His background and work have been discussed already. But, as Karl Bolander said, Hopkins had many students whose paintings they entered in the several Columbus art shows. Here is the studio circa 1935, at the north end of Hayes Hall's third floor, under the skylight which Kelley had installed (Fig. 51), where they painted. There was Jon Whitcomb, Class of 1928. There was Milton Caniff who, though he graduated in 1930 with a B.A. degree in Journalism, recalls earning a "fine arts degree as a student of Professor James Hopkins."[119] Caniff who worked for the Sundial on campus,[120] was hired by the Associated Press in 1932 after having been with the Columbus Dispatch.[121] As we know, he created the comic strips "Terry and the Pirates", which first appeared in 1934, and "Steve Canyon", in 1947. Henry Holmes Smith received the B.Sc.Ed.(art) in 1933. Known widely in photography and photographic education, Smith worked also at the New Bauhaus in Chicago, influenced greatly by Laszlo Moholy-Nagy, and he taught for many years at Indiana University.[122] There was Fred Machetanz who received his B.A. degree in art in 1930. Subsequently, Machetanz went to Alaska and achieved renown in 1966 in the Alaskan Hall of Fame, for his paintings of the local scenery (Fig. 52).[123] While at Ohio State, he roomed for a while at the home of Clarence Laylin, well known professor of law. Machetanz painted this portrait of Laylin while there (Fig. 53). Although not a student at Ohio State, Emerson Burkhart was also around at the time. He painted murals wherever there was a wall, whether in a church or a bar. One of his murals completed in 1939, exists on campus in the social work library at Stillman Hall. It was done in thirteen months with funds from the Works Project Administration (WPA). He received $93 per month for his work.[124] Currently, it is under restoration.

The aim of the WPA was to provide gainful employment, rather than relief payments (welfare), for needy citizens in America during the depression. In 1934, the work of artists was brought under this program. There is hardly any American government post office built prior to 1930 without painted or ceramic murals, due to this federally funded project of the 1930s. Funds were not limited to federal buildings, however. For the cost of materials, any public institution - museums,hospitals, schools - could have the service of artists. Besides the creation of art, these services ran also to teaching, lecturing and demonstrations.[125] Ohio State took advantage of the program; Burkhart was only one participant of several.

There were many other students involved in Hopkins' area of painting at the time. But three of them who joined the OSU fine arts faculty directly after their respective graduations deserve more or less special attention; Hoyt Sherman, Robert Gatrell and Robert King. Of the many OSU graduates in art employed by its own fine arts faculty over the years, these three gentlemen enjoyed the longest tenure to date. In their work and the work of their students may be seen the evolution of artistic style and philosophy which has taken place over roughly a forty-year period from the 1920s.

Hoyt Sherman, the first of the three, was a student assistant in 1922 with Engineering Drawing where, by 1925, he was earning $520. At the beginning of the 1925-26 academic year Sherman resigned from that department and his association with Professor French, after Hopkins offered him a better deal. Shortly after his resignation he was an Assistant in Fine Arts at a salary of $750.[126] He retained that position until his graduation in 1928 when he received the B.A. degree.[127] Then Sherman was given the rank of instructor which he kept until 1932 when he became an assistant professor; then associate professor in 1938; and in 1944, professor. During those early years his major responsibility was to teach drawing and, later, painting. Here is work by two students who took drawing in his classes (Figs. 54a - c). One of them, Chet Hunt was to do drawing for campus publications like the Sundial. The next picture (Fig. 55) is somewhat unusual because it is a print. More specifically, it is an intaglio print, a "dry point," done in a tech. problem under Sherman's supervision around 1927. Elizabeth Walker, the student who did it, joined the fine arts faculty in 1927 as an instructor. So, Hoyt Sherman, who had been her instructor the previous year, was then her colleague. Some explanation why the picture is unusual is in order here.

After Thomas Mathew left in 1880, there were no courses in printmaking per se offered until 1947 when an area termed "graphic arts" was introduced, under which one course (F.A. 643) called Graphic Processes was taught. The fact is curious, and reasons for the hiatus are several. First, only relatively recently has printmaking become a respectable medium in its own right. Artists with a reputation who made prints (e.g., Rembrandt), gained their reputations as painters and never as printmakers. Painting has long been the queen of artistic media, followed only by sculpture, with printmaking only a minor art form. At first, there was some good reason for this. Between the advent of printing with movable type around 1460, and the invention of photography with its accompanying technology of separating photographed pictures into tiny dots by means of "screening," printmaking came to be associated with the printing of books for the purposes of illustration. Painting, however, was the medium in which "reality" was best conveyed, and it was sought out for portraits. Printmaking could not compete favorably with painting because, regardless of the printmaking mode, it was just too abstract a medium; even the capabilities of Mezzotint were too abstract compared with what could be rendered in painting. As the concept of art for the sake of art took on prominence beginning in the late 1800s, in which each single painting was revered for its unique qualities, printmaking's commercial nature became even more apparent. After all, in printmaking multiple copies are made, so how could that be art. No one who wanted to be a reputable artist would study to be a printmaker primarily. The creative dimension of printmaking was clouded greatly by its commercial uses until around the post World War II era when the technological capacilities of high-speed lithography and off-set lithography made the old style printmaker passé. The new lithographic techniques finally allowed the contemporary printmaker to understand that he need not be constrained to make multiple copies if he wished not to; that each print could be unique if he were to treat it as such.

What had begun as a practical difference between painting and printmaking in terms of the ability to make images look real, increasingly became simple snobbery. In the meantime, Printmaking technology had given rise to a division of labor. The artist would conceive the picture as a sketch, and the engraver would render as faithful a copy as he could from the sketch. The printer would get as many faithful copies as possible from the plate. This was how Mathew had learned it, and Professor French after him. This is the manner in which French taught his classes that printmaking was to be done.

Now, when a socio-economic relationship (hierarchy) is established, and when it becomes institutionalized, its destruction is traumatic. Society attempts to retain the status quo. This was the psychological milieu for printmaking until about 1947. But there are other factors which disallowed the rise of printmaking until relatively recently as a fine arts medium.

Of the four basic printmaking modes - relief, serigraphy, lithography and intaglio - the latter two are more complex, requiring the most specialized, and therefore expensive, equipment. On a tight budget, these are the last media to be chosen by which to make prints. Of the other two less expensive printmaking processes, serigraphy (silk screen printing) did not begin to be popularized in America until around 1938. The impetus for this was (again) WPA funds, and the desire by a small group of artists to "democratize" art.[128] The fourth basic printmaking mode, relief printing (e.g., wood engraving) was most commercial because of its use by newspapers in the making of images before photoreproductions became possible, and even after. It is not difficult to conclude, then, that a somewhat disdainful attitude to printmaking as an artistic medium was coupled with socio-economic and fiscal considerations to all but preclude it as a medium and a curricular subject matter at Ohio State; first, during the interval between Mathew's departure and 1905 when there was no bona fide art department; and second, during the initial period of the growth of fine arts with Kelley who was an art historian, and then with Hopkins who was a painter. However, with the vocationalization of art at Ohio State, and especially with the formation of "areas," graphic arts (illustration and printmaking) came to be viewed more favorably.

This does not mean, though, that no printmaking went on at Ohio State prior to 1947. As we know, Professor French taught something about engraving to his classes in engineering drawing, as well as to make bookplates. We know also that Professor Alice Robinson had her students do blockprinting (relief prints from linolium). But this was associated less with "artistic" endeavors than with children's creative impulse to be liberated in public schools. As we have just seen, Hoyt Sherman taught Miss Walker (and probably a few others) to make intaglio prints. His own interest in the subject came from two sources. First, he had been associated with Professor French who provoked his interest in printmaking. Second, as we know, Professor Hopkins did intaglio prints, some of which he entered in Columbus Art League graphic arts shows. Hopkins had an intaglio press in his studio which he used in their manufacture. Because he was Hopkins' assistant, Sherman frequented the studio, thus having access to and use of the press. He introduced Miss Walker to the mysteries of intaglio printmaking. We shall return to Professor Sherman's career for yet another purpose. It is only worthy of remark here that his students' work in drawing in the 1930s shown here is quite different from what it would be in the late 1940s, and for a very special reason.

Robert Gatrell, the next in order of the three, was from Hopkins' area, oil painting. Gatrell earned the B. Sc.Ed.(art) in 1929, the usual degree offered prior to

1930 when the B.F.A. was instituted. Here is a water color (Fig. 56) and blockprint (Fig. 57) he did as an undergraduate. Immediately upon graduation, he was made an assistant for one year. During that time he began work on a masters degree which he took in 1933. In 1932 he was made an instructor and recalls being Hopkins' assistant. While Gatrell was an assistant, he married one of his students, Marion. Here is a watercolor she did as an undergraduate in one of his classes in 1931 (Fig. 59). In 1936, Bob was made an assistant professor whose duties were primarily to teach drawing and painting. In 1942, he completed a portrait of OSU's President Rightmire, (see Prologue, Fig. 8r). It was an important commission which, in a sense, would be tantamount to his masterpiece, proving his capabilities. From 1943 to 1946 Bob was on military leave with the Rangers unit of the Army. At that time, Marion (Fig. 58) was "Director of Art" at Otterbein College where she had joined the faculty after her graduation several years earlier. When Bob left for military service in 1943, Marion said, "Mr. Hopkins asked if I would take some of Bob's classes."[129] She stayed on the faculty at OSU after Bob's return, taking over the difficult and important task of student advisement, as well as to teach drawing and painting. One year before his return from service, Bob was made associate professor and then, professor in 1955. He recalls teaching printmaking after his return from service. It was just around then that the graphics arts course was first offered. Their philosophy of art education was not, they said, "to show people how to do anything. We show different ways they can do things. We want them to figure out how. Art is taken from life and restated. It's a language - a visual language, the poetry of sight."[130] From at least 1950 to 1967, Professor Gatrell taught intaglio and lithography, saving much of his students' work. Here is a nine picture series of some of that work between 1950 and 1967 (Figs. 60a - i). It is interesting to see the evolution of that pictorial "language," using the human form as a subject, at just about the time New York was becoming the art center of the world. Whether art is taken from life or from other art is one question which might be asked as one looks at this student work done over a period of seventeen years.

The third student from that period who was to graduate and become a faculty member is Robert King. He received the B.F.A. degree (OSU) in 1938, and in 1939 he received an instructorship at Ohio State after his return from European travel. He took the masters degree (OSU) in 1941, and in 1943 became a part-time instructor. In 1945 he was an instructor; an assistant professor in 1947; associate professor in 1953; and professor in 1958. Here is a picture of Mr. King at work on a mural in Stillman Hall with WPA funds (Fig. 61). By around 1965 he was the recipient of twenty awards, of which three were at the national level, for drawings and paintings (Fig. 62) entered in art shows. In 1943, he co-authored, "An Experiment in Teaching Drawing."[131] His concern has always been with the teaching of drawing. Here are three pictures of drawing classes held in various places on campus. (Figs. 63a - c) in the late 1930s and early '40s. There is no hint in them of the remarkable change to take place in the drawing courses only a few years later.

Hopkins headed the oil painting area, and Professor Carolyn Bradley (Fig. 64) headed the watercolor area. She had received the B.A. degree from Earlham College in 1920, after which she was a teacher in Richmond and Indianapolis high schools until 1932 when she joined the OSU fine arts faculty. Bradley, who died late in 1954, has been remembered for the great amount of summer travel she did in South America, making watercolors of the local scenery, one of which is shown in the picture with her. Bradley Hall was named in her honor. The following three pictures are of watercolors done by undergraduates in her classes (Figs. 65a-c). The third of these (Fig. 65c) was chosen by Grant Wood to be shown in the Fourth "Big Ten" exhibition at the 1939 New York World's Fair. The second (Fig. 65b) was done by Priscilla Franz Rhiel (OSU, B.Sc.Ed. (art) 1935), a student who was to be on the fine arts faculty at Ohio State from 1943 to 1945. In 1945, Marion Gatrell and Priscilla involved their freshman drawing classes in mural-making projects carried out on the basement walls of Hayes Hall. Their"principle of the learning process" was to have students experience the painting process, a very Dewian philosophy, rather than to be concerned with "the end product of art-works."[132]

Guy "Bud" Wiser, who received the degree Bachelor of Architecture from Cornell in 1917, was employed at OSU in 1927 and remained until about 1934. As we know, he was named head of the Illustration area, a curricular offering which derived from what Kelley had called his "design major" taught mainly by William Norris. Illustration was, of course, commercial art in its several aspects. Here is part of a commercial art class in 1941 (Fig. 66). In the next figure (Fig. 67) is seen a young woman painting an air mail stamp design used for an Ohio State Fair exhibition. Later, for a few years, commercial art would include medical illustration (Fig. 68), a study which eventually went to the School of Allied Medical Professions.

The University had involved itself in the state fairs from its very beginnings, it may be recalled. Not only students, but also the professors would participate. Here is the OSU fine arts booth at the 1934 Ohio State Fair (Fig. 69). "Bud" Wiser and Hoyt Sherman teamed up for fairs of the early 1930s. Reminiscent of the earlier fairs' "ten day pictures" in which Silas Martin had participated, Wiser and Sherman had an "act." One would paint a picture and the other would discuss the process and the technique of painting for onlookers. This act became popular enough to put on elsewhere, even at the University.[133] Another very well known faculty member who was part of the illustration area is Will Rannells. Here,(Fig. 70) Professor Rannells is shown in his home working on a dog's portrait. It was for the mutual and mysterious bond between Rannells and dogs that students remembered him most. Wherever he walked on campus there would be a dog following him. They would come into classes with him, sit down and remain quietly until class was over and then leave. Naturally, dogs were Rannells' favorite subject matter, and they show up in the many calendars and books Rannells has done.[134] Will graduated in 1916 from the Cincinnati Art Academy where he studied under Hopkins. Edward W. Rannells (no relation) who had been on the faculty under Kelley, was responsible for a reunion between Will and Hopkins at a luncheon in 1927, after which Will was employed at Ohio State. One of Will's students was Bill Arter who was later to do illustrated features on Columbus architecture for the Columbus Dispatch. Another was Fred Macnetanz who, later, sent one of his books to Rannells with the inscription, "To the kingpin of dog illustrators."[135] Typical of the kind of publicity fine arts faculty sought for Ohio State, Rannells had a fifteen minute TV program which aired over WBNS every Sunday morning for twenty weeks.[136]

The man who headed up ceramics in 1928, first offered in 1927 in Fine Arts at Ohio State was Arthur E. Baggs (Fig. 71). Baggs career was to be cut short in 1947 when he died subsequent to an auto accident. However, his nineteen year association with the University gave rise to a program unique in higher education for some time. Naturally, the offering of this program has a background of its own.

In 1894, Edward Orton, Jr. established the first ceramic engineering department in the country, offering the first degree course in the world in this study.[137] It was perhaps natural that fine arts at Ohio State should follow suit. After all, Hopkins was Orton's friend, and probably took advice from him in respect to the founding of a ceramics area. No one in Ohio knew the ceramics industry better than Orton and, undoubtedly, he was instrumental in helping Hopkins understand that the industry needed designers. He probably helped get the fine arts ceramics program off the ground in many ways before he died just a couple of years after the program's founding.

The offering of ceramics design was not unknown to higher education prior to 1927. In 1900, Charles F. Binns was made Director of the New York State School of Clay Working and Ceramics at Alfred University, an institution which has long been recognized for the excellence of its ceramics program. Binns combined ceramic art and ceramic technology there. Arthur Baggs was a graduate of that institution.

Baggs was born in 1886; attended Alfred High School from which he graduated in 1903; attended Alfred University, 1903 - 1905, and 1909 - 1911; and was also a student at the Art Student's League, New York; Harvard, with Denman Ross; and two museums in eastern United States. From 1905 to 1908 he was Director of the Pottery Department at the Handicraft Shops, Marblehead, Massachusetts, and Director of the Marblehead Potteries, which he conceived, from 1908 to 1928 when he came to Columbus.[138] His other experience, prizes, awards and honors are too numerous to mention here. As one of the first graduates of Binn's School, Baggs had the advantage of the finest training of the time in that subject. In 1925 Baggs was associated with Guy Cowan of the Cowan Pottery Studios in Rocky River, Ohio, where he stayed until his employment at Ohio State. During that time he also taught at the Cleveland Art School.

Although Orton probably was of help in establishing ceramics in fine arts, impetus came from elsewhere.

> In 1923 Ross C. Purdey, General Secretary of the American Ceramic Society, began the campaign to organize an Ohio Ceramic Industries Association. He proposed a program of research and education at Ohio State University, featuring the establishment of laboratories and degree courses in ceramic art as one of the most important items. Even before the Ohio Ceramic Industries Association was formally organized, Mr. Purdy had enlisted the support of ceramic industrialists and university officials for a ceramic art department. With George W. Rightmire, President of Ohio State University, George Arps, Dean of the College of Education, and James R. Hopkins, Chairman of the Department of Fine Arts, urging and guiding, the faculty committees finally submitted a plan which was approved by the general faculty and Trustees of the University.[139]

The unique nature of ceramics at Ohio State in the late 1920s was not in offering ceramics courses but in offering a program of liberal and special studies toward producing graduates for industrial leadership and plant management in ceramics. "What the service engineer is to ceramic industrial product manufacturers the ceramic artist, trained at Ohio State University, will be to manufacturers of the clay, glass and vitreous enamel products used in households and in construction," was the claim made in 1928.[140] In 1929, Edgar Littlefield was taken on the staff. He was a graduate ceramic engineer of the Ohio

State University who added his knowledge of production methods to the program. Carleton Atherton was employed in 1930 to teach courses in ceramic design and history. In 1936, Paul Bogatay was on the faculty. Here, he is seen working on clay plaque models for the Ohio Stater Inn on High Street across from the University (Fig. 72). They may still be seen there, on the second story balcony railing.

Laboratories and workshops were completely equipped for practical work in the important clayware production processes. Here is a view familiar to many University students (Fig. 73). Ceramic glaze formulation was also an important part of the program (Fig. 74). A ceramic shed and kiln was authorized in 1929 and built in the west quad created by Hayes Hall (Fig.75). Here is a view of one small pot created in those early days (Fig. 76), given as a gift from one student to another in a drawing class. Later, pots would become more varied and decorative (Fig. 77), and ceramics courses would be elected by many kinds of students other than those who wished to specialize in the subject. In the preceding picture, the tallest pot was done by a student who would later be on the faculty of the Department of Art Education, Nancy MacGregor. In 1936, the ceramic area faculty's philosophy was, "As far as he is able to do so, each student is encouraged to work out his own salvation, to get what he wants and needs by taking part in some and observing others of the activities which are constantly going on in an atmosphere of organized industry," for, "the student group is made up of persons...with several different objectives ...[as]...professional [ceramics] designers, craftsmen, technicians, salesmen or teachers... [or for] general cultural background or as a foundation for future leisure activities."141

Felix Payant was named to head the design area in 1933. He received the Bachelor of Science degree from Teachers' College, Columbia University in 1919 after having been a design instructor in Cincinnati from 1913 to 1918. From Columbia University he went to the New York City high schools where he was a fine arts instructor from 1919 to 1927. During the summers of 1926 and 1927 he instructed in design at the School of Art, Ashland, Oregon. In 1928 he was called to Ohio State University to take charge of the summer program in fine arts.

For some time, at least since 1914, there had been a desire by several people to find a man to take over the general area of teacher preparation for the department of Art and then, for the Fine Arts department. Kelley finally had to involve himself in it, and after Hopkins took over he suggested the names of several people whom he thought might be able to do the job. But these rather obvious down-the-middle approaches to cope with what we shall see was Miss Robinson's evident lack of initiative failed every time. There was no question of having her leave; she was tenured, and had friends in high places. But there was the need to have a person strong enough to take leadership in state policy regarding art in the public schools. Felix Payant was to be that person. But, he was to be employed as a design teacher. The team appears to have tried an end-run, to score. The search for a competent art educator is shown in correspondence of that period.

George Arps wrote to President Rightmire in 1927 concerning the art department. In his letter, he made several points. First, the summer art courses in 1927 would be barren of faculty due to the thirty percent increase over the previous year of students in regular quarter art courses. Summer programs apparently were sometimes staffed by personnel with a light quarter in either the Autumn, Winter or Spring. Second, Ohio art teachers were going to schools other than Ohio State during summers. In conjunction with this rather banal fact Arps wrote, "Moreover, the question of appointing someone especially competent to take care of this large fraction of the service of the department of Art [sic] has been up for several years. It should be added too that none of the present personnel with the possible exception of Professor Robinson are specially prepared to handle the appropriate courses for teachers of art."[142] Were Professor Robinson to have the complete faith of Administration in her abilities to prepare teachers of art she would not have been a "possible exception," she would have been the one exception. Third, Arps was requesting funds of Rightmire to "make possible the summer quarter program" with a professor who would be competent to appear before the various sectional meetings of Ohio teachers and the State Teachers' Association and "to assume direction of the art program of our educational conference."[143] Again, these are precisely the kind of tasks which the Ohio State "art educator" should have been seeing to, but which Professor Robinson (then well into her forties) apparently was not. The fourth and final point made by Arps was that teachers in Dayton were asking for design courses to be taught them by a former Pratt Institute teacher, and to receive credit from Ohio State for doing it. The problem of giving credit would be obviated were there to be someone of at least equal competence to teach at Ohio State, someone who would either bring the Dayton teachers to Columbus, or who could go to Dayton to give classes, and thus allow them Ohio State credit.

Arps' letter appears to have yielded dividends, for Felix Payant, was hired. He did in fact teach in the summer of 1928, and in every summer to follow until 1936 when he left OSU; he did teach courses in design; he did involve himself heavily in teacher preparation.[144] After his summer performance he was placed on the regular faculty immediately beginning the academic year 1928-29 and his rank was full professor. The slight to Assistant Professor Robinson may have been apparent; he was younger than she, with no masters degree, and with much less experience in higher education than she had.

Whatever Payant had to recommend his employment seems obscure now. But, he had graduated from Teachers' College prior to the death of Arthur W. Dow in 1922. "There is little doubt that the art graduates of Teachers College took over the leadership in art education which had been held since 1875 by the Massachusetts Normal Art School."[145] Payant also had a good deal of experience in the teaching of design at several institutions, and design was the study of art principles. Art principles were what one provided art teachers with, which they passed on to pupils as the foundation of picture-making.

With the rise of Pragmatism, the problem was to understand art principles in terms of Pragmatism's tenets. Dow's art education was born of an absolutistic philosophy in which the principles were discovered, and unchanging; in Dow's case, in oriental art. Pragmatism's primary principle is that education is the continuing reconstruction of experience. As Payant was later to say of personal expression in one of his books,

> It is not a matter of learning and following rules set down by others, but of experiencing materials in such a way that ideas and feelings can take form which other persons can appreciate. Rules will follow and grow out of these experiences. Artists discover and formulate their own rules....Art, to mean anything, must be creative. So in recent years we have adopted the name 'creative art' for that type of activity which

> emphasizes an approach from the standpoint of the individual, his problems, his mental powers, as they need to work in a democratic world, a world made up of living, thinking, feeling, doing persons.[146]

Thus, Payant's resolution to the problem of principles is to allow each person to discover his own solutions in a struggle with materials.

It was not Payant's resolution alone, but one also espoused by the relatively few people in those days whom we may think of as the first of the modern art educators. Among them were H. Rosabelle MacDonald who taught at OSU the summer of 1931, author of Art as Education and Marjory Batchelder who was on the OSU faculty from about 1932 to 1947. Smith's absolute principles of drawing had given way to Dow's absolute principles of art which gave way, in turn, to the principles of individualism allowing personal expression. The problem which Mason had faced - in his own way - a problem of the relation between perception and imagination now was to be solved by employing the concept of "creativity"; the personal and individual expression of the relation between those two terms. Since perception and imagination would now have no necessary hierarchical relationship, "talent" would become an absolute concept. With it would go all the tests and measures of talent like the ones devised by Alma Knauber, for example. Only later, around the late 1950s would people attempt unsuccessfully to discover by means of testing-situations how much "creativity" a given individual was graced with. Therefore, the problem faced by Mason (and others) was only glossed over temporarily.

In 1927, however, these were the ideas brought to Ohio State by Felix Payant. He provided what Professor Robinson apparently did not have; a theoretical formulation for art designed to synchronize with the contemporary educational philosophy. His views were presented to students in all his courses, but most particularly in his design courses. It is in those courses that teachers began to understand precisely what it was they were to do in schools with children of all ages. Here are two pictures done by a student in one of his courses in 1932 (Figs. 78a & b). Although personal expression was a matter of individual struggle with materials, there were what Payant called "art principles" to be followed: though nature may teach us, art does not imitate nature like a photograph does; because life is not always pretty, so art is not always pretty. Rather, art is best thought of in terms of being "interesting" or "satisfying." Each material has its own inherent possibilities and limitations to be understood and used honestly; there are no materials which cannot be employed in making art. The artist's plan takes into account his own feelings to be expressed, the nature of the materials and medium with which he works, and where the finished object is to be placed.[147]

Payant made his theoretical formulations so understandable that he was remembered as the one person in those days who could give adequate explanations when students were puzzled about something. "He just had his fingers on art education. He told you where you needed improvement and he could give you a lot of sidelights on things in teaching because he had traveled, and in the summertime he went around to a lot of these companies and places where they were turning out art materials for schools. There was so little that anybody [else] had given us,and we just grabbed to these things. He would talk to his watercolor class and his design class the same way. I felt he was the person who really helped us more," said a former student of Payant's.[148] The student also said that she had been helped greatly as a teacher by using School

Arts magazine, and the brochures and other materials put out by companies like Prang, as well as study with Pedro Lemos (editor of School Arts after H. T. Bailey) when he taught one summer at the Francis Parker School in Chicago. To the student of art education, all these resources are familiar as important ones in those early days of modern art education.

Payant's teaching helped to increase the student enrollment, especially in summers between 1927 and 1936. He also appears to have headed the Art Section of the OSU Educational Conferences from the summer of 1929 through the summer of 1933, in which the last one was held. The character of the lecture titles changed after 1928, from a concentration on art to an emphasis on art education.[149] In 1929 there was, "Art & Education" by Gerrit A. Beneker, lecturer, author and artist from Cape Cod. In 1930 there was, "Problems in Modern Art Education" by Frank Sohn, Art Director of the Vitreolite Company, Chicago. In 1931, "The Motion Picture in Art Education" by Elizabeth Ward Perkins, Woodbury School of Applied Observation in Boston. And in 1932, Progressive Methods in Public Schools" by Elsie Ripley Clapp, Ballard Memorial School, Jefferson County, Kentucky. As we know, Sohn's talk dealt with the designer as scientist. Perkins' point in discussing film was to urge its use as an aid to drawing. She quoted Lewis Mumford saying, "The meaning of art is not to be found in a grammatical analysis of its techniques but in the relevance and validity of a particular quality of mind in its expression of human experience." This point made in 1931 was to be echoed over forty years later by Vincent Lanier, urging the use of such media in art classes in order to make education in art "relevant" to our contemporary youth. Miss Clapp's paper dealt with the school at which she taught; an example of a progressive school, a school where the connections between learning and living were emphasized.

Now, all these papers had in common their adherence to the new education, the progressive education, the pragmatic education, education based in what they believed Dewey's philosophy to be. It seemed not to matter that Dewey had refused to join the Progressive Education Association, or that he took issue with George Counts and others on several important points concerning the socio-educational implications they derived from pragmatism. In 1929, Dewey spoke at Ohio State, probably at the request of Boyd Bode who for so long was Ohio State's educational philosopher. Probably, he tried to help his listeners understand some of the important inconsistencies to which progressive education had subjected itself in its interpretation of his philosophic position. But his words seem to have fallen on deaf ears, as Bode's sometimes did, at least as far as art education is concerned. For, when all is said and done, the principles of art education meant allowing a pupil to do what he wanted to do. When one's principles are his own there is no standard against which to measure them but his own. Therefore, the teacher may only guide the pupil, at best. Only relatively recently, since about 1957 when "sputnick" was launched has, "a shocked and humbled nation embarked on a bitter orgy of pedagogical soul-searching."[150] Only some years after that event did art education begin to realize its dilemma and attempt some solution by urging teachers to reintroduce the rigor of art history and criticism which had given way to a complete emphasis on studio materials in the classroom. But these problems could not be anticipated in 1927 when art educators were still attempting to unfetter themselves from the old absolute idealism which for so long governed all of education.

Payant's views were expressed not only in the work cited here, but also in a book titled Our Changing Art Education published in 1940. Fred Logan suggests that this book was a compilation of materials from Payant's classes, and from back issues of Design magazine. The book is salted with pictures much like the ones shown just previously. In fact, Payant purchased the Magazine Keramic Studio, renaming it Design shortly after he came to Columbus. He published all manner of design-related articles in it, featuring many articles by OSU fine arts faculty. In 1929-30, Mabel DeBra wrote on "A Pageant Mask Problem"; Ralph Fanning had several articles on the Della Robbias; Payant authored articles on designs of the Mound Builders of Ohio, a convenient topic since Frey had been working on the subject also. But there were also other topics by non-OSU people; Victor E. D'Amico discussed "Realism and Symbolism in Dramatic Production; Bertha Lange produced one piece on "Prof. Cizek - The Spirit of His Work With His Juvenile and Older Classes," and another titled "An Argument: Is Modern Art Advertising Art"; "The Museum as a Source of Inspiration" was Ethelwyn Bradish's topic. And, there were many other of that ilk. The range of topics is interesting because it so much resembles the Fortieth Yearbook of the National Society for the Study of Education "Art in American Life and Education," published in 1941. By then, Payant had been forced to leave Ohio State (after some awkward incident, allegedly) although, he remained in Columbus and continued to edit and publish Design magazine.[151]

The Fortieth Yearbook is an amazing publication for there was probably no notable person connected with art education not included in it somehow or other. The National Society gave over its publication yearly to various educational topics. In 1941 (and also in 1965) it was art education's turn. The Society's Committee on Art in American Life and Education was composed of thirteen members among whom were Royal Bailey Farnum, Rhode Island School of Design; Thomas Munro, Cleveland Museum of Art; Melvin E. Haggerty, University of Minnesota College of Education's Dean; Ray Faulkner, Head, Department of Fine and Industrial Art, Teachers College, Columbia; Edwin Ziegfeld, Assistant Professor of Fine Arts, Teachers College, Columbia; and Felix Payant, Editor of Design, Columbus, Ohio. The list of Associated Contributors was also star-studded; Belle Boas, the Cheneys, Victor D'Amico, Walter Klar, Sherman Lee, Norman C. Meier, Laszlo Moholy-Nagy, Richard Neutra, Alfred Pelikan, Sallie Tannahill, among many others. Guy Whipple, the editor, begins his Preface, "At the Cleveland meeting of the Board of Directors, February, 1929, there was a brief, informal discussion of the desirability of initiating a yearbook on some phase of the general problem of 'Education in the Fine Arts.'"[152] It was a long time aborning but finally, prodded by Melvin Haggerty whose idea it was for the publication's specific thrust, it got under way. The purpose was to produce a book showing art as a social agency affecting the lives of everyone. It was to suggest that art teacher preparation was not good and that the schools' point of view on art was wrong. It was to suggest a new orientation for art education and a general overhaul of the field. Thomas Munro wrote a twenty-three page introduction paralleling the book's four sections: Art in American Life (no sector of America does not somehow involve art); The Nature of Art & Related Types of Experience (psychology and research in art); Art Education: Its Aims, Procedures and Agencies (every institution in America can employ art); The Preparation of Art Teachers (at all levels). In effect, the book is a program for change. But then, December 7, 1941, affected many plans and the plans of many people. By September 2, 1945, when V-J Day was celebrated four years later, the Fortieth Yearbook had gathered much dust, and the world had changed mightily. It was forgotten.

Haggerty's thrust for the Yearbook was taken from one of the most significant experiments ever carried out in art education; the Owatonna project. Owatonna, Minnesota, was a small town chosen in 1933 to be the focus of concerted efforts to test the proposition that art interest, need and activity made integral with institutional organization can create the basis of an art curriculum. Haggerty, the project's initiator, believed that education in art is a common need of all young people which, when met, would, "set them on the route to an ever-improving taste as regards the common, as well as the occasional, experiences of life."[153] To take charge of the project's art educational facet in the public schools of Owatonna, Haggerty chose Edwin Ziegfeld. Ziegfeld went to Minnesota from Ohio State where he had been an instructor in fine arts, 1931-1932 (with an interest in landscape architecture), and an Education 4 student, 1932-33. It is not within our purview to discuss the Owatonna project and its outcomes here. But it must be mentioned that one of the indirect results of that project was a book of some significance, Art Today,[154] a book at least once revised and read by multitudes of students, especially at the level of higher education from 1941 on.

As the title suggests, the book was about those forms of art with which we come in contact every day. It made hundreds of thousands of young people aware that the objects which they enter, handle and use daily can be understood as art objects, once art is understood. The book was art education's version of Dewey's philosophy of art expressed best by him in Art as Experience.[155] Art Today was written by three authors. Ziegfeld was second author. The first author was Ray Faulkner. Faulkner had been an instructor at the Ohio State University prior to 1932 when he offered his services gratis to aid Alice Robinson, to teach the course titled, Art Structures in Elementary Teaching, an offer accepted by both Hopkins and Arps, naturally.[156] How much of a training ground Ohio State was for Ziegfeld and Faulkner is moot. Probably all that can be claimed is fame by association; although whose fame, and whose association must be left for the reader to decide. But there is little doubt that the role played by Felix Payant in all these events, and at Ohio State was of some importance.

Specialization of the Fine Arts Department into areas was accompanied by at least two interesting phenomena. The first is, of those named to head the areas, none was an Ohio State graduate. The second is, at any given year the percentage of fine arts faculty who were also Ohio State graduates was excessive.[157] The significance of these two phenomena is easy to guess at. Administratively, if the area heads were to receive any authority, having them be non-Ohio State graduates was wise on at least two counts: new ideas are probably more apt to come from "outside"; and "outsiders" are probably less apt to be intimidated by colleagues and administration. As for employing one's own graduates as instructors, the rapid rise in enrollment, subjecting relatively few faculty to heavy work-loads, would suggest assistance for those few. Seldom will people from "outside" be willing to work for low wages. But there are at least three other reasons for hiring one's own: they allow a sense of continuity in a program; they have a built-in sense of loyalty to their alma mater; they represent faith in the worth of one's own program. These arguments are familiar from the period of Bradford's employment.

One wonders, however, whether or not the conjunction of these two phenomena engendered a sense of too much competitiveness among faculty.

In every university field, having a reputation in order to draw students is a virtual necessity. Undoubtedly, this very fact breeds discontent and jealousy in and of itself. It may especially be the case in a very research-oriented institution. But not all institutions are equally research-oriented. Where teaching is understood as the primary mission, if this understanding is only informal and by word-of-mouth, then gaining visibility outside the institution may seem to have less point. In a high-growth-rate institution where teaching must of necessity take priority, where there are relatively few faculty, feeling the need to compete for visibility outside the institution in order to match one's colleagues who are pacesetters in that respect is a heavy burden, and psychologically is probably disruptive. Whether this condition contributed to dissention at Ohio State is very difficult to document. It is the kind of thing that individuals usually have a difficult time speaking of, each for his own reasons.

Whatever role those two phenomena may have played at Ohio State, we do know that as the areas of specialization grew and finally were made formal and official, after the Department of Fine Arts became the School of Fine and Applied Arts in 1944, after Hopkins and Robinson retired, dissention became apparent. However, that unpleasant situation was not due alone to area specialization. Contributing to it also was the lack of having professionalized art teacher training at Ohio State until rather late in the field's history. To a discussion of that we turn next.

It would be well to understand first what is meant here by the professionalization of art teacher training. The principal rule of the professional, as Hippocrates knew 2500 years ago, is primum non nocere. Above all, not knowingly to do harm, is a dictum which sets one on the road to theoretical understanding. For example, to treat a patient's illness requires knowledge of the etiological agent. Malaria was controlled only after having learned that a certain mosquito carried the disease-causing organism, and that control of mosquitos was a first step in reducing incidence of the disease. Although the analogy suffers in certain respects, teaching may be compared with medicine. A student's ignorance is like a patient's illness in that it is to be corrected. Thus, in the educational profession, ways of treating ignorance are sought. Just as doctors in the old days used to bleed the patient with leeches to draw out the bad humors, the old-fashioned teacher believed that to spare the rod was to spoil the child. However, with psychology's insights into human nature, the teacher's theoretical understanding about people was enhanced. The great contribution of 18th and 19th centruy educators like Rousseau, Pestalozzi and Froebel was to help teachers see the nature of childhood in a fresh and more helpful light. In order to arrive at his theoretical apparatus, the professional needs a certain sense of autonomy. His investigations must not be hampered either by a client's idiosyncratic whim or by other irrelevant, contingent considerations. Therefore, professionalization is the acquisition of conditions conducive to free inquiry into the bases for a client's best welfare.[158] Every teacher is expected to be a professional in terms both of his own abilities and in terms of monitoring what goes on in his profession generally. The history of attempts to professionalize art education goes back a long way.

As we indicated earlier, the desire to educate the American people to art was evident at least as early as the 1820s in drawing manuals (see Prologue). Those who wrote the manuals were often professional artists, but their manuals suffered many defects educationally. For example, given that knowledge of perspective is valuable to have for pictorial construction, how is it best taught by means of a manual, with no teacher present to answer questions which may be raised? Although the movement lasted for forty and more years, the use of manuals gave way to art taught in public schools. Rather, as we have seen, it gave way to drawing taught in schools for the purposes of training industrial designers and workers who could read blue-prints. Smith's system of drawing was a first step toward professionalizing the teaching of drawing because it was premised on a theoretical basis. It assumed a certain nature of the human being with regard to how he learns best to see, and to a relation between his learning to see and his use of imagination. As we also know, Smith's system of drawing, spread by disciples like William Mason, ran into trouble. Children and their parents could not abide the regimen; they wanted to create their own kinds of pictures, in their own ways.

This grassroots desire found support finally, in results of the Child Study Movement; another, but somewhat different theoretical orientation to the nature of the human being, especially the child. By around 1908, due in part to heavy immigration between 1880 and 1900, the first large educational surge had taken place; schools were built, teachers were needed, and colleges of education in universities increasingly began to do the job which normal schools had performed earlier. The professionalization of education was tied closer to a broad liberal education as well as to professional study. Although there were some high school art teachers being prepared, it was the art supervisor for large city school systems and some rural areas who performed the task of coordinating whatever art was taught in public schools. Dow's philosophy of art was employed, which indicated a shift from theories of art modeled on Renaissance and Greek ideals of beauty. This shift tended to de-emphasize devices like perspective for pictorial composition, stressing more formal elements of art like "line," "texture," and "rhythm." This philosophy of art was taught in conjunction with a general philosophy of education that was still very much idealistic. The teacher was a model for the child rather than a resource. Goodness, truth and beauty were absolute rather than relative. In this respect, there was some conflict between the general educational philosophy and art educational philosophy; for the Child Study Movement was relativistically oriented.

But the philosophy of John Dewey was beginning to impact on American education. In it, art education found the apparent emphasis on individualism compatible. After the First World War, another surge of immigrants necessitated other legislation regarding compulsory education in order to keep the labor market from being flooded. In turn, ever more schools and teachers were needed. Which brings us to the 1920s. By that time, Dewey's philosophy was pervasive. Far-sighted people began to sense a need to make philosophy of art and art education consistent with the general educational philosophy of pragmatism. One expression of this need was the Owatonna Project of the thirties. Another one, not mentioned thus far, was the "Eight Year Study." Although it was not specific to art education, it did have an important impact on it. Besides, in the 1930s Ohio State became the center for the Eight Year Study which began in 1933; so on two counts it is worth mentioning here, briefly.

College requirements laid heavy on attempts by secondary schools to adapt their curricula to the progressive educational philosophy by making them more flexible. Schoolmen thought the universities too conservative in their rigid entrance requirements. In 1930, an experimental study was conceived to investigate the situation. For eight years, graduates from a select number of high schools would be admitted to the most important colleges in the country without having to submit a list of required units and subjects. The work of these particular high school graduates and the schools from which they came was to be closely monitored and studied. In effect, students from the selected high schools were to be free of college entrance requirements for that stipulated period of eight years. Their high schools were free to devise their own curricula without regard for college entrance requirements. A great deal was discovered from this study and is well worth reading about.[159] For our purposes, one of the discoveries was that the arts were found to be of greater value to the whole program of secondary education than anyone believed they could be. A result of this discovery was that better and more general art education was a goal set by the majority of high schools in statements of their objectives. In turn, this gave rise to three specific steps taken to create that improved art education: required credit in studio art; art appreciation courses; and calling on the art teacher to contribute to other areas of the high school curriculum (e.g., math, shop and English). Much of what is now current in high school art departments came about as a result of the Eight Year Study.

With this broad sketch in mind, let us now look at some of the events and factors involved in these matters closer to home.

As we know, for children between six and eighteen, the Bing law made education in Ohio compulsory in 1921; the same year in which the teaching of elementary education majors at Ohio State was sanctioned. Subsequent to the passage of that law, many school buildings in Ohio were erected. In Columbus, the city's five major high schools all were built between 1920 and 1930: East High School, in 1922 (Fig.79a); South High, in 1923 (Fig.79b); Central High, in 1924 (Fig.79c); North High, in 1924 (Fig. 79d); and West High, in 1929 (Fig.79e). Although the Eight Year Study had not yet begun, in Columbus the growing importance of art was evidenced at West High School which was said by a Columbus newspaper of 1929 to have, "one of the most complete and finest suites of art rooms in the middle-west. The suite is composed of three studios, skylights, cork covered display walls, lighted by the latest gallery reflector method and with the most modern desk drawing tables. Instruction is given in advertising for boys and arts and crafts and interior decoration for girls."[160]

Also erected on Ohio State's campus in 1924 was the College of Education's building now called Arps Hall (Fig. 80). In 1930, "University High School" (Fig. 81), was ready for occupancy. Actually, when it opened, the lower grades were taught in it (Figs. 82a & b), though it was a high school. It was a school very much studied by foreign visitors (Fig.82c). These latter two buildings were justified, obviously, by the large numbers of students flocking to become the teachers needed by a rapidly growing institution of education.

By 1921, even Charles Kelley who was not particularly interested in public school art education, had become aware that attention needed to be paid to what, between 1905 and 1920, had been a rather low-growth part of the curriculum; art. Therefore, as we know, he became involved with a survey of Ohio schools in regard to the art taught in them, discovering that although art was valued by school superintendents, the manner of its teaching was not. He probably knew of Professor Robinson's 1916 article, "On the Teaching of Drawing and Art in the Public Schools of Ohio," in which it was made apparent that art was taught in 72 cities and 48 townships and rural districts of Ohio at the time. We have also seen that the educational facilities increasingly were available for the teaching of art. That is, the sentiment for art seemed to be there, its teaching was relatively pervasive in the state, facilities were being built. But strong educational leadership in art was needed to make the subject's teaching acceptable; at least to schoolmen. In this respect, Professor Robinson was perhaps the natural person to whom art educators in the state should turn. But it is also apparent that she was either unwilling or unable to accept that leadership role in any strong sense. What seemed necessary to some people was a political organization in the state to take leadership action. It arose in the form of what was to be known later as the Ohio Art Education Association. Since organizations such as that one have been so influential in promoting art in

Ohio, some abbreviated account of them must be given here.[161]

The name National Education Association (NEA) was given in 1870 at Cleveland to what had been known earlier as the National Teachers Association, formed in 1857. This has been the most powerful association of professional educators until the rather more recent American Federation of Teachers. As we know, the NEA gave rise to several "departments," such as the Art Department of the NEA, formed in 1884. But it was not to be the only coalition of those interested in art. In 1893, the Western Drawing Teachers Association was formed at the Chicago World's Fair; one of four regional groups arising roughly at about the same time. Its aim was to represent the interests of art, home economics and related arts and manual training teachers. Passage of the Smith-Hughes Act of 1917, providing federal funds to aid vocational and agricultural education, added impetus to the work of that group which changed its name in 1919 to the Western Arts Association.

With national and regional associations of art teachers, the several states began to create their own versions of those groups. In 1906, there was the Ohio Art and Manual Training Teachers Association. In 1906, Professor T. K. Lewis of Ohio State was its president. It was the state's version of Western Arts. The Ohio Education Association was not called that until 1936. There had been an Ohio State Teachers Association (OSTA) since 1848, however. It took some time before affiliations among associations at the national, regional, and state levels began to be sought.

Whatever meetings of art teachers there were in Ohio prior to 1936, took place either ad hoc as the Ohio State Educational Conference exemplifies, or in the state's arm of the Western regional, or as part of the general sessions of the Ohio State Teachers Association. In 1936, Karl Bolander of the Columbus Art School brought together those teachers of art and the vocational arts who were members of Ohio State Teachers Association, but they numbered then only about thirty-five people. After the Ohio Education Association (OEA) came into being in 1936, an Art Section of the OEA was formed, modeled on the Art Department of NEA. But not until 1938 did they form a constitution of their own, and meet in Spring sessions separate from the OEA which usually met just before the Christmas holidays, an impossible time for many. The Art Section of OEA was a rather cliquish group, mainly of art teachers from the northern part of the state. During the years of the second world war, the group was headquartered in Columbus and James Grimes, professor of painting at Ohio State was chairman. He attempted to deal with art teacher certification in the state, a task which so pleased Arthur Klein, then Dean of Ohio State's College of Education, that he sent copies of Grimes' report to deans of education at the five other state universities. Not until after the second world war was the Association's work to take on any great significance, however.

In 1947, the National Art Educational Association (NAEA) was formed, and it affiliated with the four regional associations of which Western Arts was one. Idella Church, Italo de Francesco and Marion Q. Dix were the driving forces for NAEA formation and its affiliation with the regionals.[162] Their objective was the nationalization of art teacher associations across America. It was the first real step toward the national professionalization of art education in America. Following the national lead, Ohio changed the name of its Art Section of the OEA to, the Ohio Art Education Association (OAEA) in 1954. The several states then began to affiliate with NAEA-Regionals. After some problems with attempts to carry this out, Ohio was successfully affiliated with NAEA-Regionals in 1962. During this time, Ohio art educators began to conclude that an office necessary to carry forward the work of art education in Ohio was a state director of art education. Manuel Barkan, who took Miss Robinson's place in 1947, was the driving force in the attempt. But even this, the association had problems in accomplishing. That office was not created until 1966.

These problems among others, made it apparent to the membership of the OAEA that a new constitution was necessary in order to democratize the Association. In 1964 that was done. Its organization indicated far reaching changes had been made, and that Ohio was of a mind to affect policy about art education in the state. Its committee structure was complex and attempted to anticipate and meet problems associated with art education.

From at least 1964 to date, the ties between the national and state association have tightened. In 1971, the four regional associations became part of the NAEA, and rather than to alternate biennial meetings between national and regional groups, one annual convention of the NAEA now is held. Currently, the principal issue between the NAEA and state organizations concerns whether members of state organizations must also be members of the NAEA. That problem has not been resolved at this writing. But it is clear that the nationalization of art educators is all but accomplished. With this nationalization of Associations probably will come national art teacher standards, national policy in regards art education, and the like.

The fact that national, regional and state organizations of art educators would eventuate means they had been striving individually toward the professionalization of art education. Associations only arose because people in the field came to understand they had interests in common.

Associations of art educators came about as forums for the presentation and debate of those common interests. We have seen some of the interests and theories which were current prior to 1900. Now a brief discussion of what happened after 1900 is required, for it is during that period that modern art education is born. Such a discussion will allow us to see what happened at Ohio State with some greater perspective.

Around 1900, G. Stanley Hall fostered investigations into the growth, mental development, interests, attitudes and knowledge of children. Upon this work, others more directly interested in art education began to build. In conjunction with Louise Maitland, Earl Barnes, upon whom John Dewey relied so heavily for information about art, identified five general states of a child's growth, to be called "developmental levels" a few years later. The idea behind this hypothetical structure was the notion that as children grew older their art work would evolve. Art teachers should understand the changes and use this knowledge in planning lessons for different school grades. Younger children required simpler lessons and older ones could cope with more complicated ones. This belief was one with which Walter Smith had not adequately coped. For him, young children should be habituated immediately to neatness, rigor and other such good qualities. The Barnes/Maitland notion was among the first theoretical approaches in art education to understand the child from a psychological point of view. In 1908, Barnes contributed his ideas to Haney's book in a chapter titled, "Child Study in Relation to Elementary Art Education." In the same book, Colin Scott wrote a chapter on, "The Philosophy of Elementary Art Education." Scott's notion was that to think things out, children had to dramatize their emotions which, in turn, was aided by some symbol like their own drawings, for example. Barnes' and Scott's theories of art education were competitive. But that is the point of professionalization; to offer competing theories which purport to explain the same phenomenon and then to discover which is the best explanation, all in the interests of the client (in this case, the child).

Following these early forerunners of art educational theorists, others with their own theories began to express views on how art should be taught in schools. In 1924, Belle Boas adapted Dow's theory to provide an art curriculum for schools. In the same year, Margaret Mathias adapted John Dewey's philosophy of education to art curricula for the public schools of Ohio. In 1933 the Owatonna Project was begun. Thus, theoretical structures sought expression in practical classroom activity. Art was put to therapeutic use by Margaret Naumberg, Henry Schaeffer-Simmern, Rose Alschuler and others. Theories about art were being adapted to uses other than in the public schools.

These ideas gained currency, especially with the growth of psychology which had begun to be influential around 1914 in America. They were expressed in an increasing number of texts for art teachers and others. In 1922, Sallie Tannahill published Fine Arts for Public School Administrators. Natalie Cole's Creative Expression came out in 1932. Klar, Winslow and Kirby published Art Education in Principle & Practice in 1933. It may be recalled that Walter Klar was rejected by the Ohio State faculty around 1925 due to some question about his professional qualifications. The Arts in the Classroom, another book by Natalie Cole came out in 1940. In that same year, the Progressive Education Association formed a committee headed by Victor D'Amico who published Visual Arts in General Education. The National Society for the Study of Education 40th Yearbook concentrated its efforts on "Art in American Life and Education," publishing the results in 1941. Sir Herbert Read's important book Education Through Art was published about the same time. The New Art Education by Ralph Pearson also came out in 1941. Art as Education by Rosabelle MacDonald came off the press in 1941, too. MacDonald was another author who had taught at Ohio State for a couple of years. Art Today, that very popular book which had roots in the Owatonna Project, by Faulkner, Ziegfeld and Hill, of whom the former two authors had also left Ohio State, was published in 1941. Victor D'Amico's Creative Teaching in Art was a popular book beginning in 1942. Another former faculty member, Edward Warder Rannells, published Art Education in the Junior High Schools in 1946. Rannells had arrived at Ohio State while Kelley was chairman and left about three years into Hopkins' administration. These are only a few of the books to which the field of art education gave rise in that roughly quarter of a century that saw little come from the area of art teacher preparation at Ohio State.

Books were not the only measure of the field's growth in those years. Even during the period of the depression, museums in Boston, New York, Philadelphia, Chicago, Cleveland, Detroit and St. Louis were engaged in educational activity. Besides museums, a variety of new ideas about art education found their way into existing schools or formed the nuclei of new ones. When Walter Gropius's Bauhaus in Germany was closed in 1933, some of its faculty came to America. Walter Gropius went to Harvard. Joseph Albers inspired a host of students at the Black Mountain College in North Carolina from 1933 on. L. Maholy-Nagy opened his famous Institute of Design in Chicago after he arrived in America around 1938. Viktor Lowenfeld, whom some believe to be the father of modern art education, arrived in America in 1939, as one of the many Jewish refugees from Nazi-ism. With his arrival in America, the locus of vital art educational activity moved from Teachers College, Columbia, to the Pennsylvania State University. In 1947, two more very important books were added to the already long list in art education; Lowenfeld's Creative and Mental Growth, virtually a bible for a generation of young art educators, and Vision in Motion by Moholy-Nagy. These all were important, seminal activities which began to make of art education a profession.[163]

From this brief account of art education as a professional activity we see at the national level, although a few publications resulted in the early twenties, that not until the thirties was there what might be called a "movement" apparent, and not until the forties were the rather important art education books off the press and the associations beginning to be structured in some semblance of a final form. Although concerted art educational activity in Ohio was beginning in the mid to late forties, the state organization only followed the national lead, rather than preceding it; the OAEA received its name as late as 1954; an office of state art supervisor came into being even later, in 1966.

Now the character of Payant's work may be more easily assessed. He arrived at Ohio State just after the earliest of the modern art educators had begun to draw upon older ones for inspiration (e.g., Boas adapted Dow's theory) but before implications of Dewey's philosophical tenets had been understood by art educators enough to interpret them for the field. He was one of the first to begin to make art education consistent with pragmatism. He began to work out those ideas in his college classes beginning in 1927. They were formulated enough for national publication by around 1940 when he was established as a national figure,in part through his publication, Design. However, by then he had left Ohio State. Therefore, the character of his work between 1927 and 1936 is of great importance to Ohio State. But, it is vital to remember that he did this as head of the design area, and not the teacher preparation area in the fine arts.

Until 1924, teacher preparation in the fine arts dealt with only a very small population. In 1924, the large enrollment increase in those courses is explained by their probably having been populated by many elementary education students. Beginning in 1927, with Payant's arrival and his work in the summers especially, the distinctions in coursework began to treat that population separately in experimental courses. By 1931, the Teaching of Art in Elementary Schools course (570) was a regular departmental offering in the teacher preparation area, Miss Robinson's area. This offering was further distinguished from the T&P course for art teachers and supervisors when the number for that course was changed from 571 to 600 in 1932, a number kept well into the 1950s. Payant served the very important purpose at Ohio State of clarifying the difference between the two populations; one which would teach art as regular classroom teachers and the other which would become art teacher specialists. Further, Payant served to show how Dewey's philosophical work was to be used in the teaching of art by the regular classroom teacher. He began to cope with questions which emerged in the field of art education: what about art should be taught?; what philosophy of art is necessary as a foundation to contemporary art education?; what methods of teaching must there be, consistent with what is taught?; is there some best hierarchical arrangement to the subject? The answers to these questions, if they were asked at all in teacher preparation previously by Miss Robinson, very likely were left to the student teacher's cooperating teacher to answer. Many of those people did not have the educational preparation at the theoretical level to answer them, however.

At about the same time as Payant was making this distinction between elementary education and art specialist students, the distinction between high school art teacher and higher education "art instructors" was obscured. The major factor in the confusion probably was Hopkins' statement about the "art instructor." Thus, while Miss Robinson's responsibility as an art educator seems increasingly to have been clarified for her in terms of elementary education, it may have been obscured in terms of the art specialist. How that alleged confusion contributed to the eventual "breakup" of the faculty, we must grasp in part by trying to understand Miss Robinson's situation.

About Miss Robinson's situation, two things need to be explained; why art education as an area advanced so little at Ohio State while things were going on nationally; and how this contributed to the "family feeling" among faculty of the fine arts at Ohio State. It is important at the outset to be clear that Miss Robinson published nothing to make her nationally known and little of consequence at the local level.[164] She did not give overtly active leadership in the State's association of art educators.[165] She appears never to have been the one to innovate new course work in her area, art teacher preparation.[166] Her classroom and supervisory work, at best, was controversial.[167] Between 1905 and 1914, Bracken and Laver had the initiative in art education. From 1914 to 1923, whatever art educational leadership there was in art teacher preparation, Kelley gave. From 1923 to 1927, high school teachers taught the summer courses in fine arts for teachers. From 1927 to 1935, Payant was the art educational leader at Ohio State. After he left, the courses and their content had been structured enough so they could be taught by Miss Robinson; but even then she was given much aid by assistants, as we shall see. That is, Miss Robinson, as many ideas as she may have had about art education, on the face of it appears in no way to have given leadership in art education. Of all the heads of their several fine arts areas, she was probably the one least known. Why?

In 1933, when she was named head of the teacher training area and was given the rank of full professor, Alice Robinson was fifty-two years of age; she had been at Ohio State for twenty-one years; she had survived three earlier departmental chairmen; she had seen dramatic shifts of policy regarding art teacher training at Ohio State; she had supervised, as student teachers, a great many of the art teachers and supervisors in Ohio. Most likely, she was very tired and probably still somewhat confused about how the whole thing had happened. We must try to see her situation as she may have.

Alice Robinson loved art. She loved to paint and she loved to read about the lives of artists because it was pure romance. She dreamed of being an artist; of painting. But what happened? First, she had the support of her family to consider. She needed a job. A friend, President Thompson saw that she was hired in the new Ohio State Art Department in 1912. The department was concerned with teacher training and it was operated by people who had taught in public school for years. Alice was something of a stranger there for, although she had taught in normal schools for five years previously, more than public school education and what went with it, she loved art and she loved to talk about it.[168] Students didn't often like to listen to her talk about the lives of painters. They were more intent on knowing what you are supposed to do as an art teacher, after you get the job. As she was trying to imbue them with the love for art which she had, they were probably saying (to themselves), Just stop all that chatter and tell me what to do and how to do it so I can get a job as an art teacher. Alice probably did not understand that attitude; she didn't understand their apathy, thoughtlessness, and lack of any feeling for art. They were often such inane creatures. Here is an example.

One day, she asked her little class of teacher trainees to tell her what was carved over the door of Hayes Hall. She wanted to know how perceptive they were. They had to write that down on paper right then and turn it in. Not one of the class knew the answer, but she didn't say anything about it at the moment. It was break-time and she gave them ten minutes to rest. They stayed in the classroom, chatting among themselves. After the break, Miss Robinson was furious - a reaction which naturally startled the class. Why was she angry? Well, none of those students had gone out front to see what was carved over Hayes Hall's front door - The Cultured Mind The Skillful Hand. Not one of them was curious enough to go take a look. It was bad enough that they hadn't noticed what was there. But then, not to be curious enough to go find out, was the final blow.[169]

What do you do with people like that? What do you tell them? How will they ever make good teachers? The others knew - Bracken and Laver - because they had been in the business a good deal longer than she, and they had been confronted with these kinds of problems in tougher places than a college classroom where decorum at least was maintained by the students. But then, suddenly, in 1914 she was alone. All the people whom she had been with for the past two years suddenly were dead or married or just simply left the University. Then, of all things, who should show up as chairman but a somewhat snobbish Bostonian, fresh from the University of Illinois; a doctrinaire who looked down his nose at teacher training and who made aesthetics the department's be-and-end-all. But, again, an irony. How did he identify Alice? Well, naturally, she was the one to teach the Theory & Practice of Art Teaching course; she, who knew little of what life was like in public schools as a teacher in them, and probably how theory about that was at all relevant either to art or to students. She was to supervise student teachers; she, who had never really taught in the public schools herself. She was expected to take leadership in the state and help to shape public school policy in regard to art education; she, a young woman of thirty-five, daughter of a clergyman, in a 1916-world where men were the ones who shaped policy, and only women like Carrie Nation tried to upset the applecart.[170]

But, the human will to survive is strong. Alice had an aged and ailing mother to look after and support. She was not about to give up her position - even if she was not sure what art teacher preparation was about. It was not her fault that she had been mistaken for the art educator. She tried. She went to Columbia and worked on her masters degree; although she never got it. She wrote, working as closely as she could with the state's educational department; although they didn't agree completely with what she had to say. She attended OSTA meetings; although few other art educators in those days would take the trouble to attend professional meetings on the day before Christmas.

In 1917 Kelley saw that she was given her assistant professorship. W. O. Thompson, Miss Robinson's friend was still President of Ohio State. Then, too, by 1923 she had quite a few other friends at the University, and elsewhere. She gave many very pleasant supper parties for high ranking University officials. Alice Robinson had been given a way of life and a job to do - they were not just what she wanted but she did them out of duty. Summers, she found relief from all that by painting in Europe, and visiting all the grand places that people dream about being connected with the art world. Alice Robinson found ways to survive in an academic situation that may have been for her more like a story by Kafka than anything else.

In 1933, fifty-two year old Alice Robinson was named the head of teacher training at Ohio State. It was the same year that the Owatonna Project was begun; a project reflecting a new attitude about art. Art was no longer to be quite the absolute, romantic and Bohemian matter it had been. Art was democratized. Art was today. Art was anything and everything you wanted it to be - at least that was the inevitable direction toward which it moved. This just happened to fit "Aunt Alice's" character nicely. Both Kelley and Hopkins had tried to get someone else, a man, to take over the teacher training part of the curriculum. But to no avail. So Payant was named head of the design area and he worked with the students interested in being art teachers because he had the theoretical understanding necessary to help professionalize art education. Alice still handled the supervision of student teachers - although whatever the students learned about teaching was gained most likely from their cooperating teachers, for the most part. Then, even supervision was a task which she gradually began to share with others. Her work was being shifted to another direction.

Early in 1927 she had eleven student teachers under her supervision. This meant that she had eleven schools to attend, for no school could have more than one student teacher in it from any given subject matter. She visited each school once every two weeks, plus having weekly conferences with each student, and one meeting with them all together once a month. On top of this, Professor Robinson taught a course in Modern Art. Hopkins asked President Rightmire for money to finance assistance in the teacher training area. It was the same year in which Payant came to Ohio State. By 1932, there were twenty-seven student teachers to supervise, each of whom had to be in a school with no other student teachers of art; which meant that twenty-seven schools had to be visited by one person every two weeks. Here is a typical scene showing a male student teacher, the cooperating teacher and children working on a jewelry project (Fig. 83). Note the prominent display of the ubiquitous and important School Arts Magazine. It was physically impossible to do this supervision in any responsible way. Hopkins made this case with Arps as part of his request for assistance for Professor Robinson.[171] Miss Walker assisted her in this. He made the same case later in the year in regard to a large course for elementary education majors taught by Professor Robinson.[172] Ray Faulkner assisted her in that one. Even later the same year, he again made the case for assistance for Robinson in a course she taught to home economics majors.[173] Miss Albright assisted. Still later that year he requested of President Rightmire that he be allowed to ease Professor Robinson's load by appointing four graduate assistants, "without salary...who would be glad to do this work in return for the University privileges they would receive as assistants."

Then the direction Professor Robinson's work would take becomes clear. Hopkins thanked President Rightmire for authorizing Albright and Faulkner as non-salaried assistants saying, "This relief is a great boon as it will enable Miss Robinson to carry the courses assigned to her. That she should carry them is very important as I have been hoping to get all the methods courses under her control."[174] What were these "methods courses" to which he referred? They were F.A. 426, Elements of Art, open only to home economics students; and F.A. 569, Art Structure in Elementary Teaching. F.A. 426 was a course developed under Kelley's administration in 1921 for home economics majors, and it dealt with elementary drawing and elementary design. F.A. 569, although first suggested in 1922 under Kelley's administration, was first taught as F.A. 370 in the summer of 1925 by Miss Weiffenbach. It, too, was a course in elementary drawing and design with an emphasis on the use of the blackboard for those who are forced to teach art "without adequate preparation."[175] Thus, what was being brought under her control were elementary courses for non-art majors. During the regular academic year she probably taught the T & P course for art majors. But in the Summers, Payant taught that course.

By 1933, then, when she was named head of the teacher training area, Professor Robinson's major responsibility was the methods courses for non-art majors, with responsibility for the T & P course for majors and a shared responsibility for student teacher supervision, as well as responsibility for some other courses, like one in modern art. This shift was due largely to the new population of elementary education majors which the University then had to contend with. Early in 1934, the "methods" courses had finally shaken down to the one for elementary (F.A. 570), and the one for secondary (F.A.600), a curriculum arrangement which even today exists. Professor Hopkins asked that Mr. Donald Torbert assist Miss Robinson in these.[176] In 1934, Miss Batchelder, who held the Bachelor of Art Education degree from the Chicago Art Institute and who earlier had taught at the Florida State College for Women (1925-1929 and 1929-1933), was employed.[177] She was very interested in puppeteering, the kind of thing children like.

Then, early in 1935 Miss Robinson was seriously ill and off duty for five weeks. A graduate student, Miss Farnham, took over Robinson's methods courses.[178] One former student reported that during this period of Miss Robinson's absence she made a point of taking her student teaching. Her reason was, "because part of Alice Robinson's charm was her ability to jump from one subject to another. And whatever came up that would be of interest, we would explore that. So, if you started something, you wouldn't necessarily finish it. And I thought that would be a little distracting in student teaching."

The need for others to help out with student teacher supervision became increasingly apparent as the numbers of student teachers to be supervised grew. In 1938, Marion Reber was employed specifically to aid Professor Robinson with supervision. "Previous experience as Supervisor of Art at Findlay evidently gave Mrs. Reber an excellent preparation for her functions here in the teacher training area, as she has been able to take over many of the responsibilities carried by Miss Robinson and to handle with discretion and skill the difficult problems of student teaching," said Hopkins to then Dean of Education, Arthur Klein.[179] Mrs. Reber stayed only two years, however, so other help had to be gotten.

What made the situation doubly difficult for Hopkins was that student teaching was listed as an offering by the Department of Principles of Education. Fine arts had to accept those who were supposedly ready to do their practice teaching. Thus, fine arts could not maintain control over who would student teach at what time.[180] Yet, it was Miss Robinson in Fine Arts who had to do the supervision - with the aid Hopkins got for her.

In the meantime, Payant had left. Will Rannells mainly handled the design courses. There was some discussion of bringing Miss Elsie Clapp, who had spoken at the Educational Conference in 1932, to Ohio State to replace Payant, for she had some vital and current ideas on the teaching of design and its connection with teaching art in public schools.[181] But that came to naught. Rather, the ideas for teaching in public schools came from each member of the faculty in a rather hit and miss way. For example, one faculty member had told students in her class that in making a relief print, if you put the block on the paper, on the floor, and stood on it and jumped, then you got a print without the need for a press. During her practice teaching, the student tried out the professor's idea with her thirty-five pupils. Miss Robinson happened to be there at the time, observing, and thought it was odd, wondering who had told this to the student teacher.[182] Perhaps it was odd - thirty-five children in a public school classroom, jumping up and down; laughing and carrying on as children will. Here is a picture of children making block prints in the same manner at the University School (Fig.84). This was one way in which the faculty participated in the art educational effort. This condition regarding art education and its lack of professionalization would maintain until 1947 when Miss Robinson retired and Manual Barkan became head of the art education area.

Now the point of this lengthy and detailed examination of what took place roughly between 1920 and the 1940s in Ohio in schools, professional organizations in the field of art education generally, and in Ohio State's art educational program, has been to suggest that a serious hiatus existed in the intellectual vigor of the fine arts teacher preparation area at Ohio State. There was a paucity of art educational leadership. The key figure in this situation was Professor Robinson[183] who, through accident and a series of unplanned events was thrust into a part for which she was not the appropriate actress. She did not create the conditions conducive to free inquiry into the bases for the best welfare of people in respect to art education. The presumption is made here that as time passed, the entire faculty began to fill in for her. Recall that they were preparing "art instructors." They filled in for her just as a good cast will overact their parts, to save the play, by covering for the mis-cast star. It became a way of life and helped to foster a "family" situation; a tightly knit group focusing their support in one person. They justified it by saying that the entire faculty were art educators. When that person left and another arrived at Ohio State in 1947 - especially the person who took her place - the reason d'etre for a "family" lessened to that extent. By that time, the areas made overt by 1933 had firmed up enough for their own interests to take priority over the "family loyalty" which, though it had become habitual, was no longer necessary nor was it even desired by the new art educator. A disintegration was inevitable. But it needed one final push for the fragmentation to occur. That impetus was provided by Professor Hoyt Sherman.

When Hoyt Sherman came over to fine arts in 1925 at Mr. Hopkins' suggestion, he was a student assistant for three years until he graduated in 1928 and was made an instructor. He taught drawing courses for the most part. Although these views are of a much later period, they do express that drawing was of "things" (Fig.85a). Although the matter had to be handled with great discression, students also were introduced to drawing the nude figure (Fig.85b). Eventually, it became matter of fact (Fig. 85c). It was a very touchy situation for a long time because, as we know, a lady by the name of Edith Cockins was always on the alert for impropriety at the University. She even took the picture of a nude from the wall of the old faculty club. But the point here is, the contemporary drawing and painting genre was for artists (students or faculty) to represent appearances of things. In portraiture, one attempted to give the sitter, who often was the patron, some personality. But it had to be generally acceptable (look nice) and it had to be recognizable as that particular person (realistic). This was a way of painting which Hopkins taught. In 1932, the same year in which he became as assistant professor, his work resembled that of the other faculty in these respects (Fig. 86). By our standards today, his work and the work of other faculty was prosaic and banal. But, it was good enough at the time to be exhibited at state fairs, the Columbus Gallery and elsewhere, as well as to take prizes locally.

Hoyt was perhaps a little different from the others because he liked the work of Renoir and El Greco, preferences for which he was severely chastized. How openly critical Sherman became of the "Hopkins' way" of painting in those early days is only dim in the memories of the few who still can recall them. But Hoyt did know there were several kinds of painting that Hopkins did not teach about to students. Sherman had seen enough of the work being done in Europe when he visited there during the summers between 1929 and 1933 to know that what Hopkins was doing was not the only way of painting.[184] His curiosity was aroused, so he began to travel Europe and North Africa during the summers between 1934 and 1937 with a particular notion in mind. He did this despite the fact that Hopkins did not want his faculty to leave Ohio State for study during the summers.[185] The tentative conclusion at which Sherman had arrived is that there are a number of principles which constitute the basis of visual form.

In and of itself, this conclusion is not overly exciting. As we know, many others, among them Walter Smith and Arthur Dow, had come to a similar conclusion. Their particular principles formed the bases for competing philosophies of art. Hoyt's principles, however, would differ in that they formed the basis for a particular psychology of art. That is, Sherman would seek empirical substantiation for his theory, rather than the philosophical justification given, for example, by Dow for his. Dow was after the "harmony" of elements in a good picture, based on Oriental art; a value-laden endeavor. Sherman would be after the necessary physiological bases for all art, whether Oriental, Occidental or, "primitive." Sherman's views would necessitate a value judgement, but nevertheless it would seem like a more objective search for truth than Dow's. Sherman was after "hard data."

The implications of Sherman's view for art education were, as they had always been; momentous. If there were a particular way of seeing which, when tutored, would give rise to art, then teaching at all educational levels simply had to follow those principles. If they were sound ones, then the principles would virtually prescribe the nature of a studio curriculum in art. Not only studio, but also the introduction of art history into an art program would be virtually prescribed in a certain way if the principles were to be found cross-culturally in art. Art history would become, in large part, a display of the alleged art principles in other cultures as a basis for understanding how one's own seeing operated in the making of art. If the principles were hierarchic, then the teaching of art at specific levels of education would be indicated. All in all, what was at stake for Sherman in the investigations he would conduct was very big indeed.

By 1937, Sherman had his idea well enough in mind that a trip to Europe was warranted specifically to gather materials to illustrate a manuscript he had written earlier in the matter.[186] Funds for the trip came from the Graduate school, a local philanthropist and Professor French. Sherman gathered photographs of pictures at the Louvre, British Museum and an Italian gallery.[187] His manuscript was not published at the time, however, due to what Sherman said was, "the extreme difficulty in handling configuration via the written word, and...the need for formal support from the field of psychological optics to give [his] assumptions the 'authority' requisite to publication."[188] However, his theory was published in 1947 under the title, Drawing by Seeing, co-authored with Ross Mooney, Professor of Education at Ohio State.

The basic idea that Sherman had in mind in the thirties, one made explicit in his 1947 book, involved a concept which he called "perceptual unity." Perceptual unity was the ability, "to see all points in a motif with relation to a focal point. The artist needs to be able to see the whole field at which he is looking and to see it in such a way as to place the parts in the whole through referral of the parts to a focal point."[189] This theoretical statement was checked against the selected works of master painters. But it was Massaccio, Rembrandt and Cezanne in whose work the concept seemed most explicit. Examination of hundreds of works by El Greco, Claude Lorrain, Poussin, Rubens, Goya, Turner, Constable, Delacroix, Massaccio, Rembrandt and Cezanne, collected on his funded European trip, confirmed Sherman's hypothesis. It also worked to select bad works from good ones. Still, it was a value-laden concept. But Sherman reasoned, if students could be taught to see with perceptual unity, then the drawing they did of necessity ought to be art (i.e., good). This was to be at least a sort of confirmation of the hypothesis, but relatively free of value, he thought. This thinking then shifted the problem from a conceptual, to a very practical one; how does one person teach another to see with perceptual unity?

A key to the problem's conceptual solution was found in a book by Hendrick Van Loon, on Rembrandt. It is worth repeating in full as presented by Sherman in his book:

> As a boy, Rembrandt happened one day to see, in suddenly exposed flashes, a cage of rats suspended from a rafter in his father's windmill. The sunlight falling on the suspended cage through a small window was alternately cut off and exposed by the turning blades of the windmill. The picture of the cage which Rembrandt saw was strikingly clear, whole, and self-contained in features and background. Van Loon represents Rembrandt as having considered this incident the dominating experience in his life because it revealed to him how a painter should see and organize each motif he paints. (p. 3).

The key to the problems's practical solution was a device which Sherman happened upon in a visit to a psychology laboratory one day. It was a tachistoscope; a device capable of projecting an image on a screen for a measured fraction of a second. It would serve to duplicate the "Rembrandt experience." With this tool in hand, Sherman was ready to proceed with his experimentation. By this time it was 1941. On December 7, 1941, America was thrust into the war. It happened on a Sunday. Hopkins and the other faculty were sitting dazed from the shock of it when Sherman rushed in Monday morning and said, "I have an idea. We will train aviators to see like Rembrandt saw." Hopkins thought he was crazy, said Sherman.[190] What happened then is confused and confusing. But apparently, although Sherman's idea was used by the U.S. Navy in its Recognition Program, through an unfortunate series of events he was not the one credited for it. However, in late 1942 and early 1943, after the Recognition Program was no longer restricted, Sherman was assigned by Arthur Klein, Dean of Education, to the Ohio State Bureau of Educational Research to investigate the assumptions upon which his theory rested. He was to look into this for two purposes; to see whether the theory could serve a training program in the arts and whether it could develop visual acuity appropriate to aviation. In this he was to be aided by Dr. Glenn Fry, Director of the School of Optometry. The "flash lab" was set up in the wing of Hayes where the old forge had been (Fig.87), and experimentation began. The results were so remarkable, Klein asked that the experiment be repeated. It was, but the same results were forthcoming. The subjects' vision was favorably affected.[191] Further experimentation was carried on, involving the Navy V-12 Cadets and artillery observers.[192] In 1944, the "flash procedure" was carried out with dental students. This work was done in conjunction with Paul Bogatay. The objective was to extend what had been found out about advances made by students in learning to draw, to see whether the same procedure would favorably affect student's work in three dimensions. One result of this work was that freshman dental students took a course in fine arts, raising the enrollment in fine arts drawing courses. In 1946, Sherman was awarded the Howald Scholarship for a year's leave to paint in Mexico. When he returned, the University approved Sherman's proposal to remodel the "flash lab" at a cost of around $14,000 (Fig. 88). By this time, his book Drawing by Seeing had been published. The Optometry profession contested the published results, so the experiment was carried out again, with similar outcomes. By 1949, Sherman was performing his flash procedure with students in the Physical Education Department to see whether golf, basketball, and football player's skills could be improved. By 1950, on the basis of his work, a new Visual Demonstration Center had been created (Figs. 89a-d), a much publicized part of the University's work.[193] By this time, Sherman's theory - at least the part of it which confirmed that vision could be favorably affected by the flash technique - had been accepted, and Sherman was well-known on campus and off.

As early as 1942, the results obtained by Sherman had caused Hopkins to appoint what was called, the Basic Program Committee. This committee, chaired by Ralph Fanning, appointed a sub-committee called, the Teaching Committee of the Basic Program. Sherman chaired it and Ralph Fanning, Paul Bogatay and Robert King were members. The objective was to shift the basic drawing courses from an emphasis on technique (e.g. the use of chalk to represent plaster casts in two dimensions) to one of visual organization (i.e., Sherman's theory). The point being, that if students could be trained to see better, then they would draw better. This was especially relevant because so many who took drawing were non-art majors; they were unsophisticated as far as art is concerned. At least a portion of the faculty had been convinced that Sherman's work could be used as an art educational device to teach drawing to all manner of students. The results of this committee's work, "furnished stimulation for the staff and developed further cooperation between the various areas of the Department. It also established a basis for future planning and reorganization in the Department curricula."[194] By Spring of 1943, the Basic Program Committee had a Publications Committee composed of Sherman, Baggs, Anita Landacre, Bogatay, King, and James Grimes, Chairman. Their apparent objective was to change some, "popular mis-conceptions regarding the arts" among which were : art is the imitation of something; art is a "Bohemian," do anything you want to affair (interestingly, this was very much the kind of approach taken in art education); art is a function of "talent"; art is only for the few, highly cultured. Three publications were envisioned: "The Philosophy Behind the [Basic] Program" by Sherman; one on the beginning drawing course (F.A.421) by Sherman, Bogatay, and King; and another on the advanced drawing course (F.A.423) by Grimes, and King.[195] As we know, King's was published.

By 1947, the concept of a "basic program" had expanded to include suggested revision of art history courses. The new approach was to de-emphasize a stylistic and chronological way of teaching art history. With the basic drawing courses (F.A.421, 423 & 424), a three-quarter sequence of courses on History of Modern Art was taught. The idea, as suggested earlier, was to show beginning drawing students engaged in the flash lab procedure (or something of that order) the antecedents and directions of modern art, as a basis to understand the studio activities in which they engaged.[196] In 1952, a two-year educational research project designed to test the concept of a "basic program" was written up. The proposal was made by Sherman, Bogatay, King, Grimes, the Gatrells, Chadeayne, Charles Csuri, Phyllis Krumm, and Don Wood.[197]

Now, the concept of a "basic program" appears to have been a direct outgrowth of Sherman's investigations. It was antithetical to the kind of teaching about art fostered by Hopkins, for it de-emphasized both technique and representation in favor of learning to see in such a way as to gain perceptual unity, as well as to understand the historical bases of that way of seeing. This was a dramatic turn-about in the whole orientation of the fine arts at Ohio State. Finally, there was acquiescence to the fact first, that European modern art had to be accepted and contended with; and second, that though modern art had to be understood, its bases were actually the bases of all art, modern or not. As these alleged facts were introduced by Sherman, he gathered some adherents among the faculty. But there were others who refused to accept the propositions. This difference - one which may be called a difference in philosophy of art - was the final condition which brought about what happened next, in 1947.

By 1933, when the area heads were named, the country was beginning to work its way out of the depression; Sherman was just beginning the long climb to national reputation for his work in perception; art teacher preparation was relatively stagnant; sculpture already had a measure of reputation by virtue of Frey's presence; ceramics was about to become a booming business strongly linked with the state's clay industry; commercial art was still producing students interested in the world of advertising and cartooning; landscape architecture had only three more years in the fine arts after serving its purpose well during the depth of the depression; art history continued to flourish, linked strongly to graduate education; painting in oils and watercolor were still portrait-oriented and representational; Payant would be leaving Ohio State in only three more years; drawing and design continued to enjoy their fantastic upswing (see Chart III). Between 1933 and 1944, growth continued to be achieved by Hopkins' department. America entered the war in December, 1941. Then, in March of 1944, the School of Fine and Applied Arts was authorized by the Board of Trustees.

The month of March in 1944 may seem a very odd time for the long awaited change to take place. America was still at war. Although the Casablanca Conference had taken place a year earlier and Sicily had fallen in August of 1943, D-Day was not to happen for three months. The Potsdam Conference would not be held for yet another thirteen months. MacArthur's famous, "I have returned," statement was not to be uttered until eight months later at Leyte in the Phillipines. The war's outcome was still a matter of faith and blood on the part of the American people in March, 1944. Even the Service Men's Re-adjustment Act (1st "G.I. Bill") was not passed until June, 1944. So there was no solid reason to know at the time that the University's enrollment would change significantly in the near future. V-J Day in September of 1945, the war's end, was two years away. Why did the Department of Fine Arts become the School of Fine and Applied Arts in 1944?

It is speculation, of course, but the reason is most likely as simple as this. In 1944, James Hopkins was sixty-seven years of age. He had worked at Ohio State for twenty-one years. He had worked devilishly hard, gaining the trust, respect and admiration of his faculty, the University community, and administrators of the College of Education and the University. His department had grown phenomenally in numbers, despite a severe economic depression and a world war. Hopkins had become a power on campus. He had one driving motivation in bringing all this about; the creation of a college of arts. A school of fine and applied arts was, as Hopkins said, the logical step in that direction (see footnote number 84). Now it was time for him to be rewarded for his good labors. He had so little time left to the academic world.

There were two other contributory factors. Arthur Klein, Dean of the College of Education since 1937, was to retire in 1945. Very likely, he wanted the school to come into being under his administration. Also, by 1944, Hoyt Sherman (Fig. 90) was beginning to chop away at the roots of what Hopkins believed in as far as art in his department is concerned. The School of Fine and Applied Arts was formed. It continued to be in the College of Education. James Hopkins became its first director. Now the several areas could have great significance within the school, and their various heads would have greater autonomy. They could compete for growth in their individual areas.

For all intents and purposes, our story must end with the change to a School of Fine and Applied Arts in 1944. However, without attempting to investigate in any detail what happened after that time, we will outline events which bring us to the formation of the College of the Arts in 1968. We should at least be able to see the results, in abbreviated form, yielded by the conjunction of the three conditions to which so much discussion has been devoted in this chapter.

It has been shown that by the time the school of art was formed in 1944 the three conditions forming the substance of this chapter were established: specialization which tended to divide faculty into separate interest groups; the lack of professionalization in the teacher training area which tended to hold faculty together superficially as "art educators," and confusion about the vocational aim of the teacher education area; the discovery of a seemingly sound basis for the inclusion of modern art in a curriculum which had been habituated to an archaic philosophy of art. All that remained for this critical mass to erupt was for Hopkins and Robinson to leave and a new art educator to arrive. It will be contended here that fracture of the visual arts was inevitable, and that particular lines along which division took place had long since been scored. The resulting split gave rise to four departments of the visual arts in the College of the Arts: art, art history, art education and industrial design. This particular division of the visual arts is in strong contrast with the School of Music; still one unit within the college.

A college of the arts was only twenty-one years in the future.

(Fig. 91)

Hopkins stayed only three more years; just long enough to see the transition from a department to a school, and perhaps, to have something to say about a slate of candidates for the director who would follow him. Then, in 1947, the same year Arthur Baggs died, James R. Hopkins retired at age sixty-nine (Fig. 92) and so did Alice Robinson at age sixty-six (Fig. 93).[198] She died in 1967 and he in 1969.

Frank Seiberling joined the Ohio State fine arts faculty at the beginning of the 1946-47 academic year. He was a graduate of Princeton, a former assistant editor of the prestigious Art Bulletin, and he had been associated with the Toledo Museum of Art for five years.[199] The dean of the College of Education who took over after Arthur Klein left in 1945 was Donald P. Cottrell. Dean Cottrell recommended Frank Seiberling for the position of school director after Hopkins retired in 1947. This nomination, "coincided with the first recommendation of the faculty of the School of Fine and Applied Arts," after they were "freely consulted" as to the choice of Hopkins' successor.[200] "The senior professors of the School particularly seemed well pleased with the choice of Professor Seiberling," although there may not have been "complete unanimity at that time."[201] This group would have been Fanning, Frey, Sherman, Grimes, Littlefield, Atherton and Bogatay. There would not have been "complete unanimity" among them. Six or eight weeks later, all hell broke loose.[202]

A portion of the faculty believed that Seiberling, "was not well fitted to perform the duties involved."[203] They wanted him to be replaced by Hoyt Sherman.[204] They repeatedly attempted to get Dean Cottrell to replace Seiberling with Sherman. By 1952 this group had created a sharply divided faculty. It was clear that Seiberling's appointment for the next year would be problematic. Seiberling withdrew his name for consideration as director of the school.[205] Dean Cottrell told the faculty that he would not consider appointing a regular director until three conditions had been satisfied: cessation of the destructive rumors which were being purveyed; faculty deliberations pursued within acceptable procedure rather than in terms of "cheap ward politics"; and the restoration of a "normal level [of] professional productivity" which, in Cottrell's opinion was "at that time being fulfilled on a distinctly low level."[206] Toward this end, Cottrell assigned Max R. Goodson, Assistant Dean, College of Education, "to work directly with the faculty as a consultant on matters of method of handling faculty business."[207] He also assigned Donald Wood of the fine arts faculty as the acting director of the school.

By June 1, 1953, Goodson had completed his consultations and sent his recommendation to Dean Cottrell.[208] In sum, Goodson's recommendation was conditional. If Sherman's name were to be withheld from possible nomination as school director, and if the faculty were constrained to involve themselves in a consultation process with Dean Cottrell, then Goodson would recommend that a new school director be appointed.[209] Dr. D. Alexander Severino was named the school's director in 1955.[210] Severino had been an assistant professor of art education at the University of Wisconsin. Three years after his appointment as school director, he resigned to become an Associate Dean of the College of Education at Ohio State. Dean Cottrell then appointed Dr. Jerome Hausman in 1958 as acting director of the school for one year. Hausman had received the B.A. from Cornell in 1946, and the Masters degree from New York University in 1950. He had been on the Ohio State faculty since 1953 as a replacement for Harland Hoffa in the art education area which had been headed since 1947 by Manuel Barkan, Alice Robinson's replacement. Hausman was only twenty-nine at the time but the faculty seemed to be behind him despite his youth.[211] In 1959 he became the school's director, a post which he retained until 1968.

The College of the Arts was formed as part of a University-wide re-organization in 1968. Oscar Rigsby was named its first Dean. The School of Fine and Applied Arts was disbanded. The area known by that time as art education received division and then departmental status and Dr.Manuel Barkan was named its first chairman. The area of art history became a division under Glenn Patton, and then Franklin Ludden. The areas of sculpture, ceramics, drawing, painting and printmaking became the Division of Art. Its first acting head was Bruce Barton, to be followed by Gilbert

Hall in 1969 as acting head, to be followed by Frank Ruzicka as head in 1972, to be followed as head and then chairman, by Robert Stull around 1975. The Division of Design was formed from design, commercial art and interior design. Professor Charles Wallschlager became its chairman. Since then that division has become the Department of Industrial Design; commercial art and interior design are not taught in it. To these four academic units formed from the old School of Fine and Applied Arts, were added the School of Music and the Departments of Theatre and Dance, thus making up the seven major academic units in the College of the Arts.

Fine arts expanded throughout Hayes Hall until by 1941 it had all but a couple of small portions; those devoted to Student Health (west end on the first floor), the Latin office (in a small room on the second floor), and the Bureau of Educational Research (in the old foundry). Fine arts also had space in Lord Hall, as well as elsewhere. By the mid-1950s all of Hayes was devoted to art. In 1959 the first wing of the new art building was opened and in 1962 the second wing was completed.[212] In 1969, the two wings were named Hopkins Hall.

In 1947, Seiberling brought Manuel Barkan to Ohio State. He knew Barkan from the Toledo Museum where Barkan had been an instructor in the School of Design from 1938 to 1943. Barkan knew Hausman from the East where both had been art teachers. He was instrumental in bringing Hausman to Ohio State. Barkan was employed as an assistant professor in 1947. He was working on his doctorate at the same time. When he took that degree in 1951, he was made an associate professor. By then, his leadership in art education at Ohio State was unquestioned. He had become active in the Ohio Art Education Association, pressing for important changes in art in Ohio, not the least of which was for a state supervisor of art, and new art teacher certification requirements. In 1951, he became president of the OAEA. In 1955 he received his full professorship, and by 1959 he had been a Visiting Professor at the University of California, Los Angeles; Teachers College, Columbia; and the Pennsylvania State University. By 1960 he had written at least two books,[213] he was the author of many articles, and he had been involved with Seiberling in the Art School of the Air. Later, he was to concern himself with art and television programming. Probably his most recent, well-known project is the Guidelines: Curriculum Development for Aesthetic Education, published by the Central Midwestern Regional Educational Laboratories (CEMREL) in 1970. He was instrumental in bringing to Ohio State a host of people well known in art education; Elliot Eisner, David Ecker, Laura Chapman, David Templeton, to name but a very few. His graduate students found positions of importance across the country. Ohio State began to compete favorably with the Pennsylvania State University for art educational leadership. Finally, after over half a century, art education at Ohio State had been seen well on its way to professionalization. Professor Barkan died in 1970.

ILLUSTRATIONS CHAPTER VI

1. Department of Fine Arts office, 201 Hayes Hall, 1925. OSU Photoarchives.
2. Title page, Jubilee Memorial volume presented to President Thompson, OSU Monthly, July, 1924.
3. "Andy", oil painting by James R. Hopkins.
4. Hopkins in the OSU studio, 1925. OSU Photoarchives.
5. Portrait by James R. Hopkins. OSU Photoarchives.
6. Portrait by James R. Hopkins. OSU Photoarchives.
7. Portrait by James R. Hopkins.
8. Portrait by James R. Hopkins.
9. View of Orton Memorial Library, Orton Hall, OSU Campus. OSU Photoarchives.
10. Orton Memorial Bookplate by Thomas French, 1923, engraving.
11. Old Faithful by Albert Bierstadt. Geology Library, OSU.
12. The Petrified Forest by Thomas Moran, oils. OSU Photoarchives.
13. Mt. Vesuvius by C. O. Ferretti, 1922, oils. Geology Library.
14. Bryce Canyon by L. A. Ramsey, 1926, oils. OSU Photoarchives.
15. Portrait of John S. Newbury by H. L. Upp, 1926, OSU Photoarchives.
16. Portrait of W. W. Mather by Yeteve Smith, 1927, oils. OSU Photoarchives.
17. Edward Orton, Sr. by James R. Hopkins, 1927, oils. OSU Photoarchives.
18. Edward Orton, Jr. by James R. Hopkins, 1929, oils. OSU Photoarchives.
19. Adena-Hopewell Indian Sculpture by Erwin Frey. Ohio Historical Society.
20. Erwin Frey in the OSU studio circa 1939. OSU Photoarchives.

21. Ralph Fanning with an art history seminar group circa 1939. OSU Photoarchives.

22. Mabel DeBra, Columbus newspaper photo circa 1929. Courtesy Columbus Gallery of Fine Arts.

23. Felix Payant, *Columbus Dispatch* photo, March 3, 1929. Courtesy Columbus Gallery of Fine Arts.

24. Chart I.

25. Chart II.

26. Chart III.

27. Chart IV.

28. Chart V.

29. Elementary teachers in a fine arts class, 1950. OSU Photoarchives.

30. Elementary education majors in an OSU fine arts class, 1939. Photo credit to Hazel Gibbony.

31. Hester Robinson supervising beginning education students in a fine arts class, 1939. Photo credit to Hazel Gibbony.

32. Dalton School, Columbus, Ohio, 1925. OSU Photoarchives.

33. OSU "demonstration school," 1929. OSU Photoarchives.

34. Columbus public school example of "project method" of teaching, 1930s. OSU Photoarchives.

35. Chart; growth of art at OSU.

36. Joseph Bradford (costumed) with James R. Hopkins next to Hopkins' oil painting of Professor Turnbull, circa 1935. OSU Photoarchives.

37. *Columbus Dispatch*, full page cartoon by Dudley Fischer, Jr., May 12, 1929. Courtesy Columbus Gallery of Fine Arts.

38. Faculty Bridge Players by Guy Brown Wiser, 1929. OSU Faculty Club.

39. *Columbus Dispatch*, feature article on artists preparing for the Columbus Art League Show, 1929. Courtesy Columbus Gallery of Fine Arts.

40. Painting by Robert Chadeayne. OSU Photoarchives.

41a. W. O. Thompson sculpture in progress. Plastering the clay model, circa 1929. OSU Photoarchives.

41b. Removing the plaster cast from the clay model. OSU Photoarchives.

41c. The plaster cast removed from the clay model. OSU Photoarchives.

41d. Chipping the plaster cast from the plaster model from which the bronze casting mold will be made. OSU Photoarchives.

42. Frank B. Willis Memorial Tablet by Erwin Frey, 1930. OSU Photoarchives.

43. General George Custer by Erwin Frey, clay model, circa 1931. OSU Photoarchives.

44. Christ with Two Figures by Erwin Frey, clay sketch, 1946. OSU Photoarchives.

45. Erwin Frey posing with his Christ and Two Figures statue, stone, circa 1948. OSU Photoarchives.

46. Female figure by Erwin Frey, plaster, 1932. OSU Photoarchives.

47. Frey in his studio on campus, circa 1948. OSU Photoarchives.

48. Sculpture class in room 106 Hopkins with a student assistant, 1929. OSU Photoarchives.

49. Sculpture class in room 106 Hopkins, 1939. OSU Photoarchives.

50. Sculpture class with Frey in the first floor north wing of Hayes, circa 1958. OSU Photoarchives.

51. Portrait studio, third floor Hayes, 1935. OSU Photoarchives.

52. Polar bear by Fred Machetanz, from a post card. Courtesy the Laylin family.

53. Clarence Laylin by Fred Machetanz, oils, circa 1934. Courtesy the Laylin family.

54a. Nude by Mrs. Boyd Holcomb, chalk, circa 1932. Courtesy Mrs. Holcomb.

54b. Pen & ink drawing by Chet Hunt, circa 1935. Courtesy the Laylin Family.

54c. Pencil & wash studies by Chet Hunt, circa 1935. Courtesy the Laylin Family.

55. Intaglio print by Elizabeth Walker Pruit, circa 1927. Courtesy the artist.

56. Houses in Columbus by Robert Gatrell, circa 1927. Courtesy the artist.

57. Blockprint by Robert Gatrell, circa 1927. Courtesy the artist.

58. Oil painting by Marion Gatrell, with the artist, 1961. OSU Photoarchives.

59. Watercolor by Marion Gatrell, circa 1931. Courtesy the artist.

60a. The Solon by Louis Rosenfeld, intaglio, 1950. Courtesy Robert Gatrell.

60b. Lithograph by Allan Wells, 1950. Courtesy Robert Gatrell.

60c. Lithograph by R. Reader, 1955. Courtesy Robert Gatrell.

60d. Eve by Richard Pugliese, lithograph, 1958. Courtesy Robert Gatrell.

60e. Man by Win. Rogers, lithograph, 1960. Courtesy Robert Gatrell.

60f. Two for Two by M. Torlin, lithograph, 1963. Courtesy Robert Gatrell

60g. Seated Lady by David Armstrong, lithograph, 1965. Courtesy Robert Gatrell.

60h. Print by Barbara Tapper, lithograph, 1966. Courtesy Robert Gatrell.

60i. Lucking Out by Rodrigues, lithograph, 1967. Courtesy Robert Gatrell.

61. Robert King at work on a mural, circa 1940. OSU Photoarchives.

62. Pastel by Robert King, circa 1960. Courtesy OSU Faculty Club.

63a. Drawing class, Hayes Hall north, 1st floor, 1937. OSU Photoarchives.

63b. Drawing class, Hayes Hall south, 3rd floor, circa 1940. OSU Photoarchives.

63c. Drawing class, OSU Armory, circa 1940. OSU Photoarchives.

64. Watercolor by Carolyn Bradley with the artist. OSU Photoarchives.

65a. Ohio State University Barns by Mrs. Laylin, circa 1934. Courtesy the artist.

65b. Watercolor by Priscilla Franz Rhiel, circa 1934. Courtesy the artist.

65c. Still life by Mrs. Betts Brehm Higgins, 1939. Courtesy the artist.

66. Commercial art class, 1940. OSU Photoarchives.

67. OSU student working on an air mail stamp design for state fair exhibit. OSU Photoarchives.

68. OSU medical illustration student, circa 1960. OSU Photoarchives.

69. Ohio State Fair, OSU Fine Arts Department exhibit, 1934. OSU Photoarchives.

70. Will Rannells painting a favorite model, 1954. OSU Photoarchives.

71. Arthur Baggs throwing a pot. OSU Photoarchives.

72. Paul Bogatay at work on a plaque for the Ohio Stater Inn, 1961. Courtesy Topy's Photo Service.

73. Students at the potter's wheel, basement of Hayes Hall, 1950. OSU Photoarchives.

74. Class in ceramic glaze, 1940. OSU Photoarchives.

75. Ceramic shed and kiln, 1970. OSU Photoarchives.

76. Celanese glazed pot, 1931. Courtesy Mrs. Donald Taylor.

77. Ceramics in a student art show, Hayes Hall, 1958. OSU Photoarchives.

78a. Circus design by Mrs. Boyd Holcomb, tempera, circa 1932. Courtesy the artist.

78b. OSU library design by Mrs. Boyd Holcomb, india ink, circa 1932. Courtesy the artist.

79a. East High School, Columbus, Ohio.

79b. South High School, Columbus, Ohio.

79c. Central High School, Columbus, Ohio.

79d. North High School, Columbus, Ohio.

79e. West High School, Columbus, Ohio.

80. College of Education building, OSU, architect's sketch by J. N. Bradford, circa 1924. OSU Photoarchives.

81. University High School, OSU, Office of the University Architect, March, 1930. OSU Photoarchives.

82a. Class of 5th or 6th graders at the University School, 1949. OSU Photoarchives.

82b. Class of kindergardeners or 1st graders at the University School, 1949. OSU Photoarchives.

82c. University School class with foreign visitors, circa 1960. OSU Photoarchives.

83. Student teaching in a typical Columbus public school classroom of 1940. OSU Photoarchives.

84. University School summer class in blockprinting, 1943. OSU Photoarchives.

85a. Students drawing in the OSU Armory, 1947. OSU Photoarchives.

85b. Students sketching in charcoal prior to painting, 1950. OSU Photoarchives.

85c. Life drawing class circa 1955. OSU Photoarchives.

86. Columbus Dispatch photo of Hoyt Sherman with one of his paintings, 1932. Courtesy Mrs. Boyd Holcomb.

87. Flash lab class in Hayes Hall with Hoyt Sherman behind the apparatus on the mezzanine, 1949. OSU Photoarchives.

88. Plans for the remodeling of the old forge room to create a flash lab. Courtesy Dr. John Herrick, Campus Planning.

89a. Entrance to the Visual Demonstration Center, Derby Hall, 1949. OSU Photoarchives.

89b. Visual Demonstration Center hallway, 1949. OSU Photoarchives.

89c. Painting on the wall at the end of the Visual Demonstration Center hallway, 1949. OSU Photoarchives.

89d. Ross Mooney with a subject in the Visual Demonstration Center, 1949. OSU Photoarchives.

90. Hoyt Sherman discussing a student's painting, circa 1958. OSU Photoarchives. This picture is here to show the dramatic break picture-making made from Hopkins' way of painting.

91. School of Fine and Applied Arts office. OSU Photoarchives.

92. James R. Hopkins, circa 1947. OSU Photoarchives.

93. Alice Robinson, 1945. OSU Photoarchives.

FOOTNOTES CHAPTER VI

1. Board of Trustee Minutes of October 23, 1925.
2. Letter from Hopkins to Arps dated November 19, 1923. OSU Archives RG 3/e/20. This letter was responded to by the University's acting president on November 22, 1923, in which he declared a temporary moratorium on budget increases. OSU Archives, RG 3/e/20.
3. Letter from Hopkins to Mr. Carl Steeb dated May 6, 1924. OSU Archives, RG 3/e/20.
4. Letter from Hopkins to Thompson dated August 30, 1924. OSU Archives, RG 3/e/20.
5. OSU *Monthly*, July, 1924, in which the affair is described in detail.
6. *Ohio State Journal*, March 23, 1924.
7. OSU *Monthly*, March, 1924, p. 18.
8. This fact and the several which followed were taken from an article titled, "James R. Hopkins" by Ralph Fanning, published in the *Museum Echoes*, December, 1954.
9. In an essay on Hopkins' work titled, A Millet of the Mountains: by Clement King, in *The Mentor*, New York, December, 1920; pp. 32-33. It would appear that Fanning got information he reported in his *Museum Echoes* article from the one in *The Mentor*.
10. *Op*. *Cit*.; p. 33.
11. *Op*. *Cit*.; p. 33.
12. Letters between Hopkins and Steeb of September 4, 1923, and September 10, 1923. OSU Archives.
13. Letter from Arps to Thompson dated September 5, 1923. OSU Archives.
14. *Ibid*.; *Ten Year Book.*
15. Letter of March 16, 1898 to Mr. Orton, Jr. from M. F. Albright of East Liverpool, Ohio shows the cost of 100 cones to be $3.40. OSU Archives, RG 40/39/A Since cones are used only once and must be continuously purchased, the sales market from such an industry must have been quite remunerative.

16. For example, in a letter of August 23, 1898 to Orton,Jr. from Anthony Ittner, a St. Louis brick manufacturer, Ittner discusses his son's attendance at OSU in the Department of Clayworking and Ceramics. OSU Archives, RG 40/39/A.

17. Pollard, James E. *History of the Ohio State University*. OSU Press, Columbus, 1952; p. 185.

18. Board of Trustee Minutes of August 5, 1920.

19. Board of Trustee Minutes of June 11, 1923.

20. Board of Trustee Minutes of August 31, 1923.

21. In a letter of January 4, 1922, from Orton, Jr. to Beebe. OSU Archives, RG 40/39/A.

22. Letter of May 23, 1923, from Beebe to Orton Jr. OSU Archives RG 40/39/A

23. Letter of June 9, 1925, from Orton Jr. to Messrs. Johnson and Hoffman. OSU Archives, RG 40/39/A. In this he detailed to them not only the size negative plate they should use (optimally a 17X21), but he also discussed the conditions under which a photo would be best taken.

24. Letters of October and November, 1927, between Orton Jr. and the Thomas Cook Co. OSU Archives. RG 40/39/A.

25. Letter of February 20, 1922, from Orton Jr. to Honorable Charles D. Walcott. OSU Archives, RG 40/39/A.

26. Letter of June 21, 1922, from Orton Jr. to the American Art Association. OSU Archives, RG 40/39/B.

27. *Ibid*.

28. Letter of October 16, 1925, from Orton Jr. to Hiram Park, Vice President of the American Art Association. OSU Archives, RG 40/39/B.

29. Letter of August 8, 1922, from Orton Jr. to Professor P. H. Elwood, Paris, France. Also, a hand written letter, addressee and date unknown,but which concerns the Vesuvius picture. OSU Archives, RG 40/39/A.

30. Letter of August 8, 1922, from Orton Jr. to Mr. C. W. Brown, Editor, Longmont Ledger. OSU Archives, RG 40/39/A.

31. Letter of November 13, 1925, from Orton Jr. to L.A. Ramsey. OSU Archives, RG 40/39/B.

32. Letter of February 9, 1926, from Ramsey to Orton Jr. OSU Archives, RG 40/39/B.

33. Letter of July 29, 1925, from Orton Jr. to the Knapp Co. OSU Archives, RG 40/39/B.

34. Letter of July 27, 1925, from the Knapp Co. to Orton Jr. OSU Archives, RG 40/39/B.

35. Roseboom, Eugene & Francis P. Weisenburger A History of Ohio James H. Rodabaugh (Ed.), The Ohio Historical Society, Columbus, 1973; p. 286.(Prof. Bownocker succeeded Orton Jr. Bownocker's portrait was also done by Yeteve Smith in 1927.)

36. Letter of May 18, 1926 from Orton Jr. to Mr. William Newberry. OSU Archives, Portraits file.

37. Letter of August 31, 1926, from Orton Jr. to Bownocker and a letter of May 12, 1926 from William Newberry to Orton Jr. OSU Archives, RG 40/39/B.

38. Letter of October 6, 1926, from William Newberry to Orton Jr. indicates that Dean (Henry Turner) Bailey recommended Miss Upp to Newberry. OSU Archives RG 40/39/B.

39. Letter of October 5, 1926, from Orton Jr. to Miss Yeteve Smith. OSU Archives, RG 40/39/B.

40. Letter of October 5, 1926, from Orton Jr. to the Drumhellers, OSU Archives, RG 40/39/B.

41. Letter of October 5, 1926, from Orton Jr. to Grafton. OSU Archives, RG 40/39/B.

42. Letter of October 5, 1926, from Orton Jr. to the Drumhellers. OSU Archives, RG 40/39/B.

43. Letter of February 18, 1924, from Orton Jr. to Mr. Henry Schultheis, a New York gallery vice president who was seeking pictures by Moran for Orton Jr. OSU Archives, RG 40/39/B.

44. Letter of October 5, 1926, from Orton Jr. to Yeteve Smith. OSU Archives, RG 40/39/B.

45. Letter of February 23, 1927, from Hopkins to Orton Jr. OSU Archives, RG 40/39/B.

46. Ibid., Orton Jr. said that Bellow's work was a "caricature" and, in another letter, "a fearful caricature."

47. In a letter of February 17, 1927, from President Rightmire to Orton Jr., Rightmire alludes to such correspondence. He also agreed with Orton that Schille's portrait was, "not one that he would be proud of if he could see it." Orton admits, in a letter of June 10, 1927, to Rightmire that, "I am responsible, I suppose, for Colonel Tuttle's letter." OSU Archives, RG 40/39/B.

48. Letter of May 31, 1927 from Orton Jr. to Tuttle. OSU Archives, RG 40/39/B.

49. Letter of June 10, 1927, from Orton Jr. to Rightmire. OSU Archives, RG 40/39/B. In this letter, the fact of the condition made by Tuttle is revealed.

50. Letter of June 16, 1927, from Orton Jr. to Rightmire. OSU Archives, RG 40/39/B. Orton Jr. told Rightmire that Bownocker called his attention to the fact that the Tuttle portrait was by Schille.

51. Ibid.

52. Board of Trustee Minutes of July 14, 1927.

53. Letter of March 22, 1927, from Mr. Shetrone to Orton Jr. OSU Archives, RG 40/39/A.

54. Letter of April 6, 1927, from Orton Jr. to Rightmire. OSU Archives, RG 40/39/A.

55. Letter of April 25, 1927, from McGregor to Orton Jr. OSU Archives, RG 40/39/A.

56. Board of Trustee Minutes of October 23, 1925.

57. Letter of June 16, 1926, from Hopkins to Rightmire. OSU Archives, RB 3/f/23.

58. Ibid.

59. OSU Monthly, December, 1927; p. 118.

60. Ibid.

61. Ibid.

62. Enclosure with letter of January 26, 1925, from Hopkins to Thompson. OSU Archives, RB 3/e/20.

63. From an interview with Hoyt Sherman by Mary Erickson in 1972.

64. Letter of November 16, 1925, from Hopkins to Rightmire OSU Archives, RB 3/f/23.

65. This point is made again and again in interviews with faculty of the period.

66. *Ibid*., Fanning, Fifty Years of the Fine Arts; p. 97.

67. In the 1927-28 academic year those courses had the following registration:

	course No.	course title	No. of students
summer	475	appreciation of art	49
autumn	476	apprec. of plas. arts	108
winter	477	apprec. of pict. arts	186
spring	478	apprec. of pop. arts	156
		year's total	499

Each of these courses enrolled more students than any other course offered by the department. This is in distinct contrast with The Theory & Practice course offered only in the Autumn of the same year which enrolled only fourteen students.

68. OSU *Bulletin*, 1892-93. OSU *Lantern* of 1887 notes that Professor Smith's class in Ancient Arts was gradually growing in numbers and interest, and that excellent photos were used to illustrate what Smith talked about in that class.

69. *Art Annual* circa 1900; p. 78 lists Smith as a history of art lecturer who had 34 students in his classes of the period.

70. The use of this particular text was recalled by a former student of Fanning's in an interview of 1977, with the author.

71. Reinach, S. *Apollo* Charles Schribner's Sons, New York, 1907; p. 332.

72. *Ibid*.; p. 335.

73. Board of Trustee Minutes of March 13, 1926.

74. Board of Trustee Minutes of October 9, 1926.

75. Board of Trustee Minutes of June 7, 1924.

76. Board of Trustee Minutes of November 16, 1925.

77. Board of Trustee Minutes of November 23, 1926.

78. Columbus Gallery of Fine Arts Brochure announcing the Third Annual Black & White Exhibit by members of the Columbus Art League, May, 1924.

79. In fact, by 1931 the situation had gotten so bad that Hopkins offered to resign. He and Mrs. Hopkins had been in an auto accident. Both suffered compound fractures and were recuperating at the Lee Memorial Hospital in Fort Meyers, Florida. From there, Hopkins wrote to Arps explaining his offer to resign. Due to the neglect of his own painting and the daily concerns with salaries, faculty loads, etc., he felt that perhaps someone else ought to carry on the work. His resignation was refused by Arps, of course. OSU Archives, RG 3/f/23.

80. Board of Trustee Minutes of June 13, 1927.

81. Board of Trustee Minutes of July 14, 1927.

82. Ibid. Good, The Rise of the College of Education...; p.146.

83. Letter of October 19, 1933, from Hopkins to Rightmire. OSU Archives, RB 3/f/23.

84. This point is made by Hopkins when he said, "When the change from Department to School was under discussion it was agreed that there were many and cogent reasons why there should be a College of Fine Arts on this campus. The development of a 'School' was looked upon as the logical step toward this objective. With this ultimate goal there would be no point in now changing the administration." From a document titled "Statements Regarding the Proposed Transfer of The School of Fine and Applied Arts to the College of Arts and Science." The document carries the handwritten notation, From Professor Hopkins, November 8, 1946. OSU Archives, Fine Arts File. The point has been made throughout, that a college of the arts was Hopkins objective from the beginning of his administration. This citation and document tend to support that view.

85. Ibid. Good, Rise of the College of Education...; pp.147-150.

86. Ibid. Roseboom, A History of Ohio; pp.297-298.

87. In his Annual Report of 1932 Hopkins says, "The greatest number of enrollments comes from the College of Education, with Arts & Science, Agriculture, Engineering, Commerce & Administration well-represented and an occasional student from the other colleges." 62nd Annual Report of the Board of Trustees, 1932.

88. 65th Annual Report of the Board of Trustees, 1935. Hopkins' Annual Report.

89. In an interview, Hoyt Sherman claimed that Hopkins quit painting because he was so involved with administrative and committee duties. This is supported by Hopkins' offer to resign, mentioned in an earlier footnote.

90. In the 58th Annual Report of the Board of Trustees, 1928.

91. Hopkins' recorded this datum in his Annual Report of 1935. In the 65th Annual Report of the Board of Trustees, 1935.

92. Hopkins' Annual Report in the 59th Annual Report of the Board of Trustees, 1929.

93. Hopkins' Annual Report in the 62nd Annual Report of the Board of Trustees, 1932.

94. Bailey, Thomas A. *The American Pageant*, D. C. Heath & Co., Boston, 1956; pp. 794-5.

95. 10th Annual Session of the Ohio State Educational Conference. OSU *Bulletin*, 35: 1-5, 1930.

96. Cremin, Lawrence, *The Transformation of the School*, Alfred A. Knopf, Publisher, New York, 1962; pp. 240-1.

97. Dewey, John, *Art As Experience*, Capricorn Books, New York, 1958 (1934); pp. 246-8.

98. *Ibid.*; Pollard, *History of the Ohio State University*; p. 305.

99. *Ibid.*; Good, *Rise of the College of Education*...; p. 68.

100. *Ibid.*; p. 68.

101. From the Annual Report of the Board of Trustees, 1906-07 "The Work of the Instructors."

102. These figures were gathered from the Ohio State Board of Administration of the Summer Term, papers. OSU Archives.

103. *Ibid.*; Roseboom, *A History of Ohio*; p. 297.

104. *Ibid.*; Good, *Rise of the College of Education*...; pp.147-50.

105. *Ibid.*

106. Letter of June 25, 1921, from Arps to Thompson. OSU Archives, RG 3/e/34.

107. Idem.

108. The Ohio State University, College of Education, Summer Session Courses, June 20 to August 12, 1921, Preliminary Announcement. OSU Archives, RG 3/e/18.

109. Ibid.

110. Educational Review September, 1923; 66:99-102; p. 101.

111. Ibid.; Cremin, Transformation of the School; p. 218.

112. In 1934 the Ohio State University engineers held a dinner party to honor Professors Bradford and Macgruder. After dinner Professor Bradford was asked to step up to the stage. There, Professor Hopkins placed upon him a smock, beret and bow tie, placed a palette and brush in his hand, and conferred upon him the degree, Master of the Paint Brush. Thereupon, Bradford's watercolors were shown to the assembled body. An account of this event is to be found in the OSU Monthly, January, 1934, p. 127, under the title, "Engineers Cut Capers." The picture shown here depicts that event. Since architecture did not come into the fine arts or, even later, into the College of the Arts, one wonders whether Bradford was for or against a possible move. However, it was probably that the College of Engineering did not want to lose architecture.

113. Columbus Dispatch, May 12, 1929.

114. Columbus Dispatch, 1929.

115. Columbus Dispatch, 1929.

116. Board of Trustee Minutes of July 16, 1928.

117. Board of Trustee Minutes of January 14 and February 11, 1929.

118. These facts about Frey and his work were obtained from the OSU Monthlys: March, 1928, June, 1930; March, 1940; February, 1941; July, 1961; and February, 1965.

119. Lewis, William, "We Are Not Alone in Supporting the Arts in Ohio Schools," Ohio Art Education Association Journal Vol. 17, No. 2, 1978.

120. *Sundial*, Vol. 35, November, 1936; p. 22.

121. OSU *Monthly*, December, 1937.

122. This information courtesy Howard Bossen, OSU Graduate student in Art Education, 1978. Mr. Bossen's doctoral thesis is on Henry Holmes Smith.

123. From an interview with Mrs. Laylin, Columbus, Ohio, 1977.

124. From *On Campus*, July 27, 1978.

125. *Ibid.*; Logan, *Growth of Art in American Schools;* pp. 182-5.

126. Board of Trustee Minutes of 1922; October 2, 1925: and May 24, 1926.

127. From Alumni Association Records (by phone).

128. Biegeleisen, J. I. and Max Cohn, *Silk Screen Stenciling as a Fine Art*, McGraw-Hill Book Co., Inc., New York, 1942; pp. v-13.

129. *On Campus*, August 12, 1976. This OSU newspaper for the faculty carried an interview with the Gatrells just prior to their retirement.

130. *Ibid*.

131. Educational Research Bulletin, Ohio State University, 1943.

132. From an undated newspaper article supplied by Mrs. Rhiel. Since she was on the faculty for only one year, it is probably from 1943.

133. OSU Monthly, April, 1934.

134. OSU *Monthly*, May, 1931 and October, 1938.

135. From an interview with Will Rannells by the author in 1977.

136. *Idem*.

137. "Ceramic Art at Ohio State University," *Bulletin of the American Ceramic Society*, Vol. 15. 1936; p. 233.

138. Bulletin of the American Ceramic Society, Vol. 7, 1928; p. 296.

139. Ibid.; Bulletin of the American Ceramic Society, Vol.15; p. 233.

140. Ibid.; Bulletin of the American Ceramic Society, Vol.7; p. 287.

141. Ibid.; Bulletin of the American Ceramic Society, Vol. 15; p. 236.

142. Letter of October 8, 1927, from Arps to Rightmire. OSU Archives, RG 3/f/23.

143. Idem.

144. In discussion with some faculty of the period, they claimed that Payant was not involved in teacher preparation. However, reference is made to his involvement with teacher education in a Columbus newspaper article, circa 1928. Newspaper clipping is courtesy the Columbus Gallery of Fine Arts.

145. Ibid.; Logan, Growth of Art in American Schools; p. 109.

146. Payant, Felix, Creating Something: A Handbook for Beginners Design Publishing Co., Columbus, Ohio, 1939; Preface. This publishing company is the one owned and edited by Payant.

147. Ibid.; p. 17.

148. From an interview with a former OSU student by Mary Erickson, 1972.

149. These titles may be found in the OSU Bulletins, Proceedings of the several Educational Conferences for those years.

150. Ibid.; Cremin, The Transformation of the School; p. 347.

151. From a 1941 Columbus Directory which lists his address for that year at 886 E. Broad Street, Apt. 16, Columbus, Ohio. This information courtesy the Ohio Historical Society Library.

152. National Society for the Study of Education, 40th Yearbook, "Art in American Life and Education," Guy Whipple (Ed.), N.S.S.E., Chicago, 1941; distributed by the University of Chicago Press.

153. *Ibid*.; p. 3.

154. Faulkner, Ray and Edwin Ziegfeld and Gerald Hill, *Art Today*, Henry Holt & Co., New York; (1941), 1949.

155. *Ibid*.; Dewey, *Art As Experience*.

156. Letter of September 29, 1932, from Hopkins to Arps. OSU Archives, RG 3/e/20.

157. This judgement is made on the following data:
    a. At the University of Illinois, of 117 faculty listed as having taught there from 1875 on,21 percent (25) had studied at or had one or more degrees from the University of Illinois. Of their faculty of fifty-five listed in 1977 (*Ibid*.; Shipley, *Commemorating the Centennial*...), 21 per cent (12) had one or more degrees from the University of Illinois. This percent of 21 from a sister institution is taken as a Benchmark. Anything higher is excessive.
    b. At the Ohio State University, Fine Arts Department, in years:
        1922: of 8 faculty, 30 percent (3) had one or more degree from OSU.
        1928: of 12 faculty (excluding those from Landscape Architecture) at least 25 percent (3) had degrees from OSU.
        1937: of 20 faculty, 25 percent (5) had OSU degrees.
        1947: of 22 faculty, 28 percent (6) had OSU degrees.
        1953: of 34 faculty, 30 percent (10) had OSU degrees.
    c. In 1965, there were 53 faculty in the School of Fine and Applied Arts. Of these, 34 were graduate faculty. Of the 34, 30 percent (10) had one or more degree(s) from OSU; 9 had an undergraduate degree from OSU, of which 6 also had the masters from OSU, of which 1 (one) also had the PhD from OSU, and 1 (one) other had the PhD from OSU but had received the undergraduate and masters degrees from another institution.
    d. In 1978, in the Department of Art Education, College of the Arts, OSU, of 12 faculty (full and part time), 34 percent (4) had degrees from OSU. If regional campuses are counted, 46 percent of the art education faculty had degrees from OSU.

158. This definition is drawn in part from Peter Drucker's book, *Management*, Harper & Row, Publishers, New York, 1973; pp. 368-9. It may not be as good a definition as others, but for our purposes it suffices.

159. The information presented here on the Eight Year Study is taken from Frederick Logan's book Growth of Art in American Schools; pp. 191-98. He recommends for further study, Progressive Education Association, Adventure in American Education: Thirty Schools Tell Their Story, the Association, 1943.

160. From an unattributed newspaper clipping. Courtesy the Columbus Gallery of Fine Arts.

161. For a fuller historical account of the Ohio Art Education Association and for documentation, see "A Brief History of the Ohio Art Education Association," Ohio Art Education Association Journal, Vol. 17, No. 3, 1978.

162. Saunders, Robert J., "NAEA: An Excursion into the Past" Art Education, Vol. XIX, No. 1; January, 1966: pp. 22-24.

163. This information was drawn mainly from Logan's book and from Robert Saunder's discussion of Art Education's history in the Cyclopedia of Education.

164. By 1944 she had authored only four articles, one report, and the 1937 Art Section of the Ohio School Standards. The Standards essentially report what was going on at Ohio State in its program for teachers; the Report was the one done in 1916 to which reference has already been made. One of her articles, in Educational Review has also been referred to in this study. Of the three remaining articles, one was "Color" in Design, Vol. XXXII, No. 8; January, 1931. The remaining two articles have been difficult to track down. Miss Robinson, in her OSU Evaluation form titled "Who's Who" (OSU Archives), says simply that they were in "Primary Plans" and "School Arts Magazine." She names the several publications without any further clarifying citations. Her short article on "Color" rambles, with little obvious point. She also claims, "two unfinished books - The Education of the Artist [and] New Art Education." Of the latter she says in her biography, "It is not a text book and meets no particular demand. Two publishers have turned it down. Until it is rewritten for a definite public it is, I am sure, of no particular value to anyone excepting myself. It has been of inestimable value to me."

165. She claimed membership in : The League of Columbus Arts (Columbus Art League); Ohio State Watercolor Association; National Education Association; Progressive Education Association; Western Arts Association; Ohio Education Association; Art Section of the Ohio Educ, Assn.;

National and State Association of Supervisors & Practice Teachers. She also claimed to have been Secretary for the Ohio College Association in 1939. According to members of the OAEA who knew her as part of the Association, she took no active leadership role in it.

166. It has been demonstrated that Payant was the one who developed courses for the elementary education population after others had done work of a precursory nature in that realm.

167. This point was made earlier in this chapter by citing cases in the words of several of her students. It will be made again in the body of the text.

168. Miss Robinson's biographical materials make clear that she loved art first and foremost; and, "that never in my wildest dreams had it occurred to me to teach." It is contended here that this first, and for the most part frustrated, love confused her task as an art educator. From Alice Robinson's biography, dated January 11, 1939. OSU Archives.

169. This story was related by a former OSU College of Education joint appointment faculty member with the Department of Art Education in an interview with Mary Erickson, 1972.

170. In her biographical materials she says, "When I came to Miami [University's Normal School] on its teaching staff I started courses in Art Education and Art History and had direction of the Art Teacher of the Practice School. I was twenty-two years of age - and although I love Miami, I wonder at her." Here, as a fifty-eight year old woman she reflects on the incredibility of asking a twenty-two year old woman to begin art education courses at Miami University in 1903. It seems to reflect as little faith in the judgement of Miami University in asking her, as in herself for acquiescing to their suggestion that she teach. Although she appears to have been a very sociable person, who seems to have had little reticence in having university deans, et al to supper, it would also seem equally that she was very timid in regard to the expression of leadership in her profession.

171. Letter of March 31, 1932 from Hopkins to Arps. OSU Archives, RG 3/e/20.

172. Letter of September 22, 1932 from Hopkins to Arps. OSU Archives, RG 3/e/20.

173. Letter of September 29, 1932, from Hopkins to Arps. OSU Archives, RG 3/e/20.

174. Letter of October 6, 1932, from Hopkins to Rightmire. OSU Archives, RB 3/f/23.

175. OSU Catalogue for the academic year 1926-27 (Summer, 1927).

176. Letter of January 5, 1934, from Hopkins to Rightmire. OSU Archives, RB 3/f/23.

177. Memo from J. E. Pryor to Rightmire dated May 21, 1934. OSU Archives.

178. Letter of January 8, 1935, from Hopkins to Arps. OSU Archives, RG 3/e/20.

179. Letter of June 6, 1938, from Hopkins to Klein. OSU Archives.

180. Correspondence in this matter between Hopkins and Klein of November 21, 1938, and Hopkins and Eikenberry of March 24, 1936. OSU Archives.

181. Letter of April 8, 1937, from Arps to Rightmire. OSU Archives.

182. From an interview with a former OSU student by Mary Erickson, 1972.

183. This criticism of Miss Robinson may appear to be harsh. However, it has been necessary to lay out in as great detail as possible the data, in order to demonstrate an important, a critical point to the thesis held here concerning why the visual arts fractured as they did; giving rise to several departments of visual art. It is contended here that had stronger leadership been exerted by the "art educator," the person responsible for teacher preparation in the fine arts at Ohio State, there would have been that much less reason for the entire faculty (much of it, anyway) to perceive itself as art educator. Lacking this unifying motive the ultimate fracture may have been made overt earlier. Having been made overt earlier, there would have been more time for it to be coped with before the formation of a school. In turn, this might have affected the particular organizational format of the current College of the Arts. This is not an argument that Miss Robinson ought to have been other than she was. It purports to be an explanation of one

important dimension of the situation. That there was a "family feeling" is beyond question. Too many faculty have reported it independently of one another for it to be anomalous. How important Robinson's role was in this, is moot; perhaps even tenuous.

184. These dates are from a mimeographed vita of the graduate faculty in the School of Fine and Applied Arts, prepared around 1964. (Fugitive document.)

185. From an interview with Hoyt Sherman by Mary Erickson, 1972.

186. Two dates are given for this trip. The (fugitive) mimeographed vita lists it at 1937. Materials presented to the author for Xeroxing dates it at 1939. Very likely, it was 1937, for the war in Europe was too imminent in 1939 for that to be the date.

187. Ibid.; (fugitive) mimeographed vita.

188. Materials titled, "Background of Activities in Perception, 1935-1952. Hoyt Sherman." Courtesy Hoyt Sherman.

189. Sherman, Hoyt & Ross Mooney Drawing by Seeing, Hinds, Hayden & Eldridge, New York, 1947; p. 2.

190. Ibid.; interview with Hoyt Sherman.

191. Ibid.; Sherman, "Background of Activities..."

192. Idem.

193. OSU Monthly, Vol. 41, No. 7, April 15, 1950; pp. 3-6.

194. From a typed document titled "The Department of Fine Arts, A Report on the Work of the Basic Program Committee," Winter quarter, 1942. Courtesy Hoyt Sherman.

195. From a typed document probably intended as minutes of the meeting, titled, "Publications Committee of the Basic Program," April 8, 1943. Courtesy Hoyt Sherman.

196. From a typed document titled, "Generalizations Concerning the Proposed Basic Art Program," Autumn quarter, 1947. Courtesy Hoyt Sherman.

197. From a typed document titled, "Preliminary Proposal: A Two Year Educational Research Project in the Fine Arts," dated only with a penciled, 1952. Courtesy Hoyt Sherman.

198. OSU *Monthly*, July 25, 1947; p. 9.

199. OSU *Monthly*, June 20, 1947; p. 17.

200. Letter of May 22, 1953, from Dean Donald Cottrell to Dr. Frederick Heimberger, Vice President, the Ohio State University. OSU Archives.

201. *Ibid*.; p. 1.

202. *Ibid*.; Dean Cottrell phrased the matter this way, "In a matter of not over six or eight weeks following Professor Seiberling's appointment, however, I was waited upon by a delegation of senior professors greatly perturbed who strongly recommended that I relieve Professor Seiberling of his responsibilities as Director and replace him by another individual at once." Of course, it was Hoyt Sherman who was that other "individual."

203. *Ibid*.; p. 1.

204. *Ibid*.; p. 3. "it became evident...that there was a willful group of persons in the faculty with one determination, namely, to secure the appointment of Professor Hoyt L. Sherman as Director of the School."

205. *Ibid*.; p. 2.

206. *Ibid*.; p. 2.

207. *Ibid*.; p. 2.

208. Letter of June 1, 1953, from Grodson to Cottrell. OSU Archives.

209. *Ibid*.; p. 5

210. This date and others related to the fine arts chronology from 1947 on are taken from a centennial history of art at Ohio State prepared by David Hopton.

211. From an interview with Jerome Hausman in Minneapolis where he is President of the Minneapolis College of Art & Design, 1978.

212. *Ibid*.; Hopton

213. Barkan, Manuel, *A Foundation for Art*, The Ronald Press, New York, 1955; *Through Art to Creativity:Art in the Elementary School Program*, Allyn & Bacon, Boston, 1960.

EPILOGUE (1944-1968)

EPILOGUE

We have observed that even from 1874, when the term used to name it was "drawing," art was taught. It could not be suppressed because people would not let it be. Then, in 1905, the University finally allowed art to flourish under its own name. However, the first vision of art as such was strictly vocational; it was placed in the College of Education and tied to teaching. But that was a narrow understanding of art. As Kelley quickly demonstrated when he arrived in 1914, simply because art was in a teachers' college was no reason why it could not serve the broader university community. His first concept of art was too effete for a "Western" institution, however. Kelley revised it. The fact that art could do work in a world of work was made explicit. Kelley did this by introducing the concept of a practicing artist to the University. He was not the first to do it at Ohio State. Sullivant and Bradford before him had done it with Mathew and Martin, respectively. But there were important differences. Mathew's presence on campus had not been officially recognized by the Trustees. Martin's only job was to teach; his artistic endeavors were simply a prelude to and justification for his teaching. Saville, on the other hand, was to be a living example that the artist was employed by the community to manufacture things, as well as to teach. An essential part of Saville's employment was specifically to carry out his sculpture on campus, and he was to be provided with a studio for just that purpose. With that addition, Kelley brought his department's philosophy of art education into alignment with the University's educational philosophy; liberal and vocational education had been joined in art under the aegis of Education.

In the meanwhile, the difficulties of creating conditions for the continued growth of art by means of academic reorganization became apparent. Growth large enough to gain college status became the goal in 1923. Only with a college of fine arts would the subject be secure in the University community. To achieve growth, fine arts again was vocationalized. This time, however, it was not limited to teacher preparation. Hopkins explored the vocational ends of art in the extreme, showing the multitude of jobs art could perform in society. But, in doing so, art was forced again into a tight mold. Art's nature was confined in this mold because its definition was restricted; the prevailing philosophy of art was "realism." Art had to look pretty enough to please people, and it had to conform to reality so people would recognize the subject. In Europe, "realism" had been brought into question, even by serious and respected art historians. In Europe, an artistic revolution had taken place. At Ohio State, that revolution was all but ignored.

The fine arts faculty at Ohio State were not ignorant of the changes which had taken place in Europe; most of them had been there and seen it. Modern art had been taught at Ohio State since 1914. But European changes in art simply were not integrated into the curriculum in any important way until, with the "basic program," and Hoyt Sherman's leadership, faculty began to accept the fact, and to make their students see it.

One suspects, however, that Professor Sherman may not have understood the difficult position Hopkins was in as the chief administrative officer of his academic unit. Hopkins was after his goal; a college of the arts. To get it he had to compel art to grow at Ohio State, which he did, even under the most adverse conditions. To do this, he seems to have believed that people had to be given, in a sense, what they were most familiar with; art which was pretty and recognizable. To do this, Hopkins may have had to give up much. His portraits of folk in the Cumberlands were different than those he painted of people in Ohio after he became chairman. If one compares Hopkins' rendition of Andy, the Kentucky preacher, with his first portrait of Thompson, one sees a freedom evident in the former which lacks in the latter. "Andy" is more like Bellow's work; "Thompson" is more like the work of Martin.

Hopkins' sacrifice, if it were that, one suspects may have been tempered by an early and unconscious urge to sow the seeds of rebellion against the rigid, archaic philosophy of art deemed necessary to achieve his goal. He employed Hoyt Sherman. If this were his unconscious urge, it worked. Sherman pressed another kind of art into the faculty's consciousness by means of his new psycho-physiological theory of art.

As we have seen, departmental growth into areas provided a milieu fertile for specialized faculty interests to flourish. Against this was a countervailing force at work. The faculty perceived itself as one in the task of art educator. Contributing to this sense of unity were two important factors; not professionalizing the fine arts area of teacher education until 1947, and a basic lack of distinction between the two fine arts degree programs. This unifying force was only a superficial and a weak one, however.

Resting beneath these two conditions which held the faculty in a state of tension between self and group interest was a growing awareness that the "art world" was passing Ohio State by. Art's "new look" was ignored in the effort to keep it tied close to vocationalism.

When Hopkins left and a new administration came to power, and when it became apparent that the teacher preparation area was quickly professionalizing, the motivation to remain united as art educators vanished. Sherman forced the issue. Some of the faculty were unable to continue under the old status quo. For them, Sherman became symbolic of art's new direction. For them, he was to be the new leader because he showed them a vision of what art could become at Ohio State.

But University administration had made its commitment to another school of art director and it could not back down then. All manner of palliatives were tried; but the problem persisted. A succession of school directors followed, for the problem was very persistent. Finally, under the directorship of Professor Hausman, the faculty apparently was able to work as a relatively unified group for nine years. By that time, New York had become the world's art center, and art as an apparent constantly changing phenomenon was almost commonplace. Sherman's bases for art in a psycho-physiological realm gave way to art as a conceptual matter. Young, new faculty were added, and the new art was increasingly incorporated into the curriculum. The basic reason for discontent was forgotten - but the wounds had not healed. These persisted even after formation of the College of the Arts. By that time, separation of visual art into four departments, each headed by a chairman with his own interests, provided a measure of protection in many ways. Not the least of these was the need no longer for faculty to meet as a whole for decision-making purposes; that had become too debilitating and painful. The need did exist, however, in the art department. There, old wounds were opened and reopened.

From the time a School of Fine and Applied Arts came into being in 1944 to the inception of the College of the Arts in 1968, and since then, there have been many art-related events take place at Ohio State. There is much about them to be discussed. However, the perspective which time gives may be needed to understand them. We shall be content here to show primarily in pictures what went on after 1944, having already discussed in outline the political aspects of events which took place.

While some Americans were fighting overseas, others remained home to make the weapons and grow the food to supply the armies. For those who did war work during the day, but who wanted to attend school for credit, the University created what was called the "Twilight School" or Part-time Educational Service. Classes opened in the Autumn of 1942. Here is one in painting (Fig. 1) and another in sculpture (Fig. 2). This service for "part-timers" became part of the University structure and is now called the Division of Continuing Education, a department of the University in which the arts still participate. Then, the war was over and service personnel began to return with the benefit of the "G.I. Bill." Their numbers were so great at the University that temporary structures like this one (Fig. 3) had to be built to accommodate them. They were used for many kinds of activities among which was painting, for example (Fig. 4). By the time they began to return from the war, the ex-GIs had a School of Fine and Applied Arts to enroll in. By 1947, the school had a new director. Here he is with some of his faculty (Fig. 5); from left to right are Roy Lichtenstein, James

Grimes, Robert King, Frank Seiberling and Paul Bogatay. They are in the East-end of Hayes Hall, room 106; the room which had been used so long by Frey for sculpture. Here it has been set aside as the fine arts gallery. Frey's Isolt of the White Hands stands in the background. The gallery was to remain as such until the second wing of Hopkins was constructed. In this view (Fig.6) Professors Donald Wood and Paul Bogatay (right) are arranging sculptural ceramics in a display case set up in the gallery. The gallery was a much-used space. Here is a gallery reception with Marion Gatrell as one of the hostesses serving punch to the many gallery-goers in the lobby of Hayes Hall, just outside the gallery room where Ohio Prints were being shown in 1953 (Fig. 7). Here is a Faculty Art Show in 1962, just before the new gallery in Hopkins was opened (Fig.8). It must have been one of the last art shows held in that room. Art shows were not restricted to the gallery, however. Here is one on the lawn outside Hayes before the second wing of Hopkins (what is now the front entrance) was built (Fig. 9). After 1962, the gallery was in Hopkins Hall's second wing. Here is Professor Jack Greaves, a sculptor from England, with his work in the lobby of Hopkins Hall in 1965 (Fig. 10).

For some years, the fine arts had an honorary society called Delta Phi Delta. Here is one of its shows of student work (Fig. 11). This display was in a large show case created by the arch in Hayes Hall directly opposite its front entrance off the Oval Mall. Here is another of their shows held on the second floor of the Student Union building in 1956 (Fig. 12). It was held during May Week's College Fair and it won first prize for displays.

The school advertised itself a great deal. Here is a display of the school's work held in the Mershon Auditorium lobby in 1957 (Fig.13). The Ohio State Fair was another popular place for such advertising, as we know. Here, Jerome Hausman (right) as the youthful director of the school in 1959 poses with an onlooker at the fair (Fig. 14). One fine arts activity carried on at the fair, not usually done at other kinds of art shows, was demonstration. Here, a painter readys his canvas and a potter works at the wheel while fair-goers look on (Fig. 15). Besides advertising the school, these several kinds of displays were designed to have educational value to both the University and Columbus communities.

But the school reached out even further into the state in its fine arts educational endeavors. Two ways of doing this (besides teaching at regional campuses) were radio and television. The School of the Air in Ohio, a State Department of Education program, had been in operation since 1929. In that year, Henry T. Bailey of the Cleveland Museum gave an extension course in art appreciation. He and Mrs. J. E. Clark, Ohio Federation of Women's Clubs, alternated weekly sessions. Those interested could obtain a picture by mail and, at the radio broadcast, could examine the picture under discussion. In 1929, "Aurora" by Guido Rent was one of the pictures for discussion. Such questions as; Who is in the chariot?, What does he do?, What lines intensify the movement?, To what great period of art does the picture belong?, What is a fresco?, and Can you feel any of the rhythm of music in the picture?, were asked as a point of departure for discussion.[1] After Manuel Barkan came to Ohio State, he and Seiberling (right) used the School of the Air (WOSU) to reach pupils in 1950. Here they are shown discussing some of the pictures sent in by pupils whose schools participated (Fig. 16). Professor Barkan headed a fine arts faculty committee which planned the new series for intermediate grades. This kind of activity was extended to television. Here, Seiberling is discussing fabrics with an instructor on the WTVN Fine Art program in 1952 (Fig. 17). Jerome Hausman carried on that work before he was named the school's director. Here he is shown hosting a series in 1954 particularly for children and their art (Fig. 18).[2] Young audiences were not the only ones addressed by the school in its educational endeavors through the media. One show put on by the school was called "Aspects of Art," a series of six half-hour programs aimed at adult level viewers around 1960. The show was moderated by Professor John S. Keel who was later to contribute an article on the history of art education to the 1965 National Society for the Study of Education Yearbook devoted entirely to the field and titled, "Art Education."[3] By then he was at the San Francisco State College as an associate professor of art education. But here, in 1960, he is shown (center) with Professors Gilbert Hall (left) and Robert King (right) on the WOSU-TV set, discussing a variety of paintings (Fig.19).

Besides these activities of a service nature to the University and other Ohio communities, the fine arts faculty also engaged in their own studio work. A brief look at it in several categories, compared with student work of about the same period should be of interest. This oil painting of Mrs. Laylin by James Grimes (Fig. 20) is of an early vintage (1938), but it is shown here as a benchmark for work done later by the faculty. This oil (Fig. 21) by Robert Gatrell won the Robert M. Wolfe Memorial Prize in 1961. Here Gilbert Hall stands next to one of his oils done around 1961 (Fig. 22). Robert Chadeayne shows one of his oils in 1963 (Fig. 23). Erwin Hebner, now doing "intermedia" shows, did this one (Fig.24) in 1961 when it took the May Show, Louise Shepherd Hengst Memorial prize. Here, he stands next to one of his oils in 1965 (Fig. 25). Joel

Smith, a painting instructor in 1965, stands next to one of his oils of the period (Fig. 26). Early work by John Wynne, a color woodcut done around 1958, is shown here(fig.27) "Freud" by Sidney Chafetz, a woodcut done around 1963 and a Library of Congress Purchase in 1963, is next (Fig.28). Will Rannells is showing his work to a student at an art exhibit in Hayes Hall in this picture of 1954 vintage (Fig. 29). Two of his ceramic sculpture pieces are shown here by Eugene Friley in 1961 (Fig. 30) and 1965 (Fig.31), at the Hayes Hall gallery and Hopkins Hall galleries, respectively. Work by David Black, a sculptor who joined the faculty around 1957 is shown here (Fig. 32) done around 1958, and (Fig. 33) with Black, around 1967. Here is a piece, of 1961 vintage, by John Freeman who joined the staff around 1951 (Fig. 34).

Under Erwin Frey, student work of 1950 looked like this (Fig. 35). Their work in clay, wood and stone is being done in the North wing of Hayes Hall's first floor. With the addition of Freeman and Black, some student work took on a new, more open look in 1958 (Fig.36). Even later it emphasized scale. This view (Fig. 37) is of a sculpture class working in the basement of Hayes Hall in 1968.

Printmaking was begun in 1947 by Robert Gatrell as one course called Graphic Processes.[4] In that one course, all four printmaking modes were carried out. Here is one of those classes in graphic arts in 1950, showing lithography, intaglio, serigraphy and blockprinting being carried on in Hayes Hall (Fig. 38). Here is some of the work done by students in that period; a 1950 woodcut (Fig. 39); serigraphs in 1950 (Fig. 40), 1951 (Fig.41), 1954 (Fig. 42), 1955 (Fig. 43), and 1956 (Fig. 44). Here are two intaglio pieces done in 1950 (Fig. 45) and 1951 (Fig. 46). By 1955, the graphic arts area had expanded to two courses. Later, it moved into the old flash lab room in Hayes Hall. Compared with the space it had in 1950, the graphic arts had grown considerably. Here is an undergraduate shown in that large room working on a woodcut (Fig. 47) and a graduate student working on an intaglio print circa 1955 (Fig. 48). Following that move to the flash lab where the increase in space made it possible, a succession of visiting printmakers did demonstrations, staying sometimes for the entire quarter to supervise the work of students. Here is Stanley Hayter demonstrating and lecturing to a group in 1960 (Fig. 49). Misch Kohn also came in 1960 (Fig. 50). Sidney Chafetz who joined the staff around 1948 helped to make that series of visiting printmakers possible. Here he is shown in 1967 with part of his class in the1962 wing of Hopkins where larger printmaking facilities were created (Fig. 51). Printmaking's move from the old "flash lab" freed that space up for the "intermedia" operation run by Erwin Hebner. The succession of visiting printmakers kept coming. Here is Boris Margo from New York in 1968 discussing work with students (Fig. 52). The visiting printmaker series naturally was designed to have some impact on the printmaking work of students. Although these pictures are serigraphs, the reader may judge whether it did or not; 1961 (Fig. 53), 1964 (Fig. 54), 1966 (Fig. 55), 1968 (Fig. 56) and 1969 (Fig. 57).

Until 1959, painting was carried on as usual in Hayes Hall's third floor south wing (Fig. 58), and the third floor north wing (Fig. 59). In 1959 when the first wing of Hopkins was completed, painting studios with skylights were provided (Fig. 60), but painting also was continued on the third floor of Hayes south (Fig. 61). In 1942, this was probably a rather typical painting (Fig. 62). It is of

Charles Csuri, now professor of art education, well known for his work in computer-graphics. He is shown as a student at Ohio State where he played football. But the painting style of students changed rather drastically after the 1950s. This photo is of the graduate student painting area in the first wing of Hopkins in 1960 (Fig. 63). This kind of painting was being done in 1962 (Fig. 64). This one by David Crist took a first prize at the Creative Arts Festival in 1964 (Fig. 65). The ceramics area had the entire basement area of Hopkins Hall by the time both wings were completed. The wheel continued to be used (Fig. 66), as well as doing hand-built pieces (Fig. 67). But ceramics also began increasingly to become sculpturally oriented (Fig. 68).

Commercial art continued to be carried out as an area of concentration in Hayes Hall through the 1950s (Fig. 69), with Will Rannells instructing. The area known as design in which weaving (Fig. 70), costume, product (Fig. 71), stage and puppetry design (Fig. 72) were carried out, gave rise in 1947 to Bachelor of Fine Arts degree programs in Costume Design, and Interior Design, as well as in Commercial Art, Ceramic Art, Art History, Sculpture, and Painting. There were also the Bachelor of Fine Arts degree offered in Painting, Sculpture and Art History, the Bachelor of Arts degree in Fine and Applied Arts, and the Bachelor of Science degree in Education, in the Fine and Applied Arts curriculum, for art teachers. Interior design of houses (Fig. 73) and furnishings (Fig. 74) which had been carried out in Hayes Hall was given space in Hopkins when that first wing was built and opened in 1959. Here (Fig. 75) Professor Phyllis Krumm discusses an interior design problem with a group of students in Hopkins Hall in 1959 and (Fig. 76) a student works on a piece of furniture in the Hopkins Hall shop on the first floor in 1959. Eventually, costume, interior design, and commercial art programs would be dropped. But design did continue; it became Industrial Design. Here, a General Motors designer lectures and demonstrates to a group of students in 1960 in Hopkins Hall (Fig. 77).

Art History continued its activities also. In 1946, the oil painting of Daniel McCook and his nine sons (sometimes called "The Fighting McCooks") by Charles T. Webber, a Cincinnati artist from 1858 to 1911, was being restored in Hayes Hall (Fig. 78). This picture was used on the cover of a Museum Echoes issue in the same year, after it had been cleaned.[5] Art history lectures were given in Hayes Hall where Mary Holmes (Fig. 79) and Glenn Patton (second from left) (Fig. 80), among others, held forth. Here, in the old gallery room of Hayes Hall's first floor which went to art history after the gallery moved to Hopkins, Professors Franklin Ludden and Jerome Hausman discuss some graphics to constitute an exhibition in 1960. As other fine arts areas did, art history invited visiting professors and lecturers in art history. Here, James Watrous (second from left), Professor of Art History from the University of Wisconsin, discusses the history of printmaking with a seminar (Fig. 81). Professor Sidney Chafetz sits next to him. With the opening of the 1959 wing of Hopkins Hall, art history had adequate space on the second floor (Fig. 82).

The art education area derived from art teacher preparation. It had been identified with this population and activity (Fig. 83). When Manuel Barkan (Fig. 84) arrived at Ohio State in 1947, that orientation did not change. It intensified. Exhibition of child art, which had not been seen very much at the University, immediately began to appear in Hayes Hall (Fig. 85). Displays about art teaching and child art appeared in Hayes Hall also (Figs. 86a-c). Displays of educational devices used to educate children about art appeared in Hayes Hall (Figs. 87a-c). A Saturday school laboratory course with children was begun. It was a prelude to student teaching (Fig. 88). Student teachers also observed the master teacher at work with children. Here (Fig. 89) Cecilie Swales, Associate Professor of Education, specializing in kindergarten, tells a story to a small group of very young children at the University School. Prospective teachers, some of whom probably will teach art, watch and take mental notes. Outside the University School, the art teacher with her student teacher helpers carried on art activities with children in nice weather (Fig. 90). Inside University School, when television capabilities were available, prospective art teachers videotaped the children and themselves, to analyze their teaching (Fig. 91). Art education methods courses began to introduce crafts to its students. Here, they learn to construct (Fig. 92) and use (Fig. 93) the jewelry kiln. From this meagre beginning a very important offering in the Department of Art Education today has become metalsmithing and jewelry. In several kinds of art education courses, students learned not only what child-art looked like, and not only to observe master teaching, but also they learned how to talk with children and what to talk about. Here, Jerry Tollifson discusses art appreciation in Hayes Hall with a class of prospective teachers (Fig. 94). In 1966, Mr. Tollifson would become the first (and to date, the only) State of Ohio Art Supervisor. Art education classes also dealt with its subject matter at a theoretical level. Here, Professor David Templeton discusses psychological theory of art education in Hopkins Hall with a class of graduate art education students (Fig. 95).

The first wing of Hopkins Hall was opened in 1959 (Fig. 96), and the second wing (Fig. 97), shown here with Hayes Hall, was opened in 1962. In 1969, the dedication ceremony for the two wings which constitute Hopkins Hall was held (Fig. 98). When the College of the Arts was formed in 1968, Lee Rigsby (Fig. 99) became its first dean. Art had begun in University Hall in 1874. It moved to Hayes Hall in 1893 and then to the new fine arts building called Hopkins Hall in the sixties. The story has not ended, of course. But in the meanwhile, the newly remodeled Hayes Hall will continue to be symbolic of the fine arts at The Ohio State University (Fig.100).

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ILLUSTRATIONS - EPILOGUE

1. Twilight School class in painting, 1944. OSU Photoarchives.
2. Twilight School class in sculpture, 1942. OSU Photoarchives.
3. College Road cafeteria, 1947. OSU Photoarchives.
4. Painting class in World War II temporary structure, 1950. OSU Photoarchives.
5. School of Fine and Applied Arts Director, Frank Seiberling with some faculty, 1949. OSU Photoarchives.
6. Arranging the gallery, 1949. OSU Photoarchives.
7. Ohio Print Show reception, 1953. OSU Photoarchives.
8. Faculty Art Show, 1962. OSU Photoarchives.
9. Art show on the lawn, 1958. OSU Photoarchives.
10. Faculty show in Hopkins Hall lobby, 1965. OSU Photoarchives.
11. Delta Phi Delta Honorary Fine Arts Society Art Show, 1945. OSU Photoarchives.
12. Delta Phi Delta display in the Student Union, 1956. OSU Photoarchives.
13. School of Fine and Applied Arts display in Mershon, 1957. OSU Photoarchives.
14. Fine arts display at the Ohio State Fair, 1959. OSU Photoarchives.
15. Fine arts student demonstrations at the Ohio State Fair, 1959. OSU Photoarchives.
16. Professors Barkan (left) and Seiberling discussing School of the Air results, 1950. OSU Photoarchives.
17. Professor Seiberling on WTVN, 1952. OSU Photoarchives.
18. Professor Hausman, host of a fine arts series on WTVN, 1954. Courtesy OSU Department of Photography and Cinema.
19. "Aspects of Art" fine arts series, 1961. Courtesy WOSU-TV.

20. Mrs. Laylin by James Grimes, oils, 1938. Courtesy Mrs. Laylin.

21. "Christ Carrying the Cross" by Robert Gatrell, oils, 1961. OSU Photoarchives.

22. Gilbert Hall with his oil painting, 1961. OSU Photoarchives.

23. Robert Chadeayne with one of his oils, 1963. OSU Photoarchives.

24. "End of Comedy" by Erwin Hebner, oils, 1961. OSU Photoarchives.

25. Erwin Hebner and oil painting, 1965. OSU Photoarchives.

26. Joel Smith and oil painting, 1965. OSU Photoarchives.

27. "The Virginal Player" by John Wynne, woodcut, 1958. Courtesy OSU College of the Arts Gallery.

28. "Freud" by Sidney Chafetz, woodcut, 1963. OSU Photoarchives.

29. Will Rannells and his work, 1954. OSU Photoarchives.

30. Eugene Friley with his ceramic sculpture, 1961. OSU Photoarchives.

31. Eugene Friley with his ceramic sculpture, 1965. OSU Photoarchives.

32. Sculpture piece by David Black circa 1958. OSU Photoarchives.

33. David Black with a piece of his sculpture circa 1967. OSU Photoarchives.

34. Sculpture piece by John Freeman, 1961. OSU Photoarchives.

35. Sculpture class in Hayes Hall, 1950. OSU Photoarchives.

36. Sculpture class in Hayes Hall, 1958. OSU Photoarchives.

37. Sculpture class in Hayes Hall, 1968. OSU Photoarchives.

38. Graphics processes class in Hayes Hall, 1950. OSU Photoarchives.

39. "The Thin One" by Charles Dietz, woodcut, 1950. Courtesy Robert Gatrell.

40. "Heidelberg Group" by William Frost, serigraph, 1950. Courtesy Robert Gatrell.

41. Serigraph by Sanella Lewis, 1951. Courtesy Robert Gatrell.

42. Serigraph by Howard Lewis, 1954. Courtesy Robert Gatrell.

43. Serigraph by Richard Levin, 1955. Courtesy Robert Gatrell.

44. Serigraph by Marie Rosso, 1956. Courtesy Robert Gatrell.

45. "La Prise" by William Eckert, intaglio, 1950. Courtesy Robert Gatrell.

46. "Carnival" by Ray Must, intaglio, 1951. Courtesy Robert Gatrell.

47. Working on a woodcut in the old "flash lab" circa 1955. OSU Photoarchives.

48. Working on an intaglio print in the old "flash lab" circa 1955. OSU Photoarchives.

49. Stanley Hayter discussing intaglio printmaking in the old "flash lab", 1960. OSU Photoarchives.

50. Misch Kohn discussing block printing in the "flash lab", 1960. OSU Photoarchives.

51. Sidney Chafetz in the Hopkins Hall printmaking studio, 1967. OSU Photoarchives.

52. Boris Margo discussing intaglio printmaking in the Hopkins Hall printmaking studio, 1968. OSU Photoarchives.

53. Serigraph by Don Davis, 1961. Courtesy Robert Gatrell.

54. "Cain and Abel" by Bonita Acker, serigraph, 1964. Courtesy Robert Gatrell.

55. "Homage to Folklore #1" by Joko Haru, serigraph, 1966. Courtesy Robert Gatrell.

56. "Et Cetera" by Michael Brunn, serigraph, 1968. Courtesy Robert Gatrell.

57. Serigraph by Joann Holtry, 1969. Courtesy Robert Gatrell.

58. Painting class, Hayes Hall third floor south, 1950. OSU Photoarchives.

59. Painting class, Hayes Hall third floor north, 1958. OSU Photoarchives.

60. Painting class, Hopkins Hall third floor, 1959. OSU Photoarchives.

61. Painting class, Hayes Hall third floor south, 1962. OSU Photoarchives.

62. Oil painting of Charles Csuri, 1942. Artist unknown. OSU Photoarchives.

63. Hopkins Hall painting area, 1960. OSU Photoarchives.

64. Student painting in 1962. OSU Photoarchives.

65. Oil painting by David Crist, 1964. OSU Photoarchives.
66. Ceramics class in Hopkins Hall, 1968. OSU Photoarchives.

67. Ceramic hand-building class, 1967. OSU Photoarchives.

68. Ceramic sculpture, 1961. OSU Photoarchives.

69. Commercial art class in Hayes Hall circa 1955. OSU Photoarchives.

70. Weaving in Hayes Hall, the old "museum", second floor south, 1958. OSU Photoarchives.

71. Product design by Del Martin in the Art Director's Show, 1965. OSU Photoarchives.

72. Puppetry and stage design class, Hayes Hall first floor south, 1950. OSU Photoarchives.

73. Interior design class, Hayes Hall first floor north, 1950. OSU Photoarchives.

74. Interior design class, Hayes Hall first floor north, 1950. OSU Photoarchives.

75. Interior design class in Hopkins Hall, 1959. OSU Photoarchives.

76. Interior design work in the first floor shop of Hopkins Hall, 1959. OSU Photoarchives.

77. Design class, 1960. OSU Photoarchives.

78. "The Fighting McCooks" by Charles T. Webber, under restoration in Hayes Hall, 1946. OSU Photoarchives.

79. Mary Holmes lecturing on art history in the "museum". Hayes Hall second floor south, 1950. OSU Photoarchives.

80. Professor Glenn Patton with an art history seminar group in Hayes Hall, 1958. OSU Photoarchives.

81. Professor James Watrous with a seminar group in Hayes Hall, 1960. OSU Photoarchives.

82. Art history class in Hopkins Hall, second floor, 1967. OSU Photoarchives.

83. Children drawing on the OSU campus oval for a Saturday School class, 1966. OSU Photoarchives.

84. Manuel Barkan, 1955. OSU Photoarchives.

85. Exhibition of child-art in the Hayes Hall lobby display case, 1947. OSU Photoarchives.

86a-c. Display about art teaching and child art in the Hayes Hall lobby, 1949. OSU Photoarchives.

87a-c. School of the Air display in the Hayes Hall lobby, 1950. OSU Photoarchives.

88. Saturday School Class, 1958. OSU Photoarchives.

89. Class in Kindergarten, Ramseyer Hall, 1957. OSU Photoarchives.

90. Professor Libby Lloyd, University School art teacher with children at their art activities, 1961. OSU Photoarchives.

91. Use of the videotape machine with children circa 1968. Courtesy OSU Department of Photography & Cinema.

92. Jewelry kiln construction, Hayes Hall first floor south, 1950. OSU Photoarchives.

93. Jewelry kiln use, Hayes Hall first floor south, 1950. OSU Photoarchives.

94. Jerry Tollifson and an art education class in Hayes Hall circa 1958. OSU Photoarchives.

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95. Professor David Templeton with a graduate class in art education, Hopkins Hall, third floor, 1968. OSU Photoarchives.

96. First wing of the new fine arts building, 1959. OSU Photoarchives.

97. Second wing of the new fine arts building, 1962. OSU Photoarchives.

98. Dedication ceremony naming the fine arts building, Hopkins Hall, 1969. OSU Photoarchives.

99. Lee Rigsby, first Dean of the College of the Arts. OSU Photoarchives.

100. The Hayes Hall arch. OSU Photoarchives.

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FOOTNOTES - EPILOGUE

1. *Columbus Dispatch*, March 10, 1929.

2. OSU *Monthly*, February 15, 1954; p.9.

3. Keel, John S., "Art Education, 1940-64", *National Society for the Study of Education*, The 64th Yearbook. Part II. Reid Hastie, ed. Chicago: distributed by the University of Chicago Press, 1965.

4. In 1959 the Nationwide Insurance Company, whose home office is in Columbus, Ohio, produced a 16mm film titled, "The War: 1861-1865". The film employed some of its excellent collection of Currier & Ives lithographic prints as part of a centennial remembrance of the American Civil War, and to promote Nationwide throughout the country. Supervising the film's production was Nationwide's Director of Graphic Services, Don Cotner. Don is a 1948 graduate of Ohio State, an art major. In conceiving the film, Don thought a brief explication of the lithographic technique would be instructive, since the film employed lithographic prints to illustrate the war's several phases. Don contacted Bob Gatrell whom he knew, of course, as a lithographic instructor at OSU. Bob was photographed as he went through the basic processes of making a lithographic print. This was incorporated at the film's beginning as an introduction to examining the Currier and Ives prints, ones specifically on the civil war. The film is an excellent example of the nexus of relationships between art at OSU and the commercial world.

5. *Museum Echoes*, August, 1944.